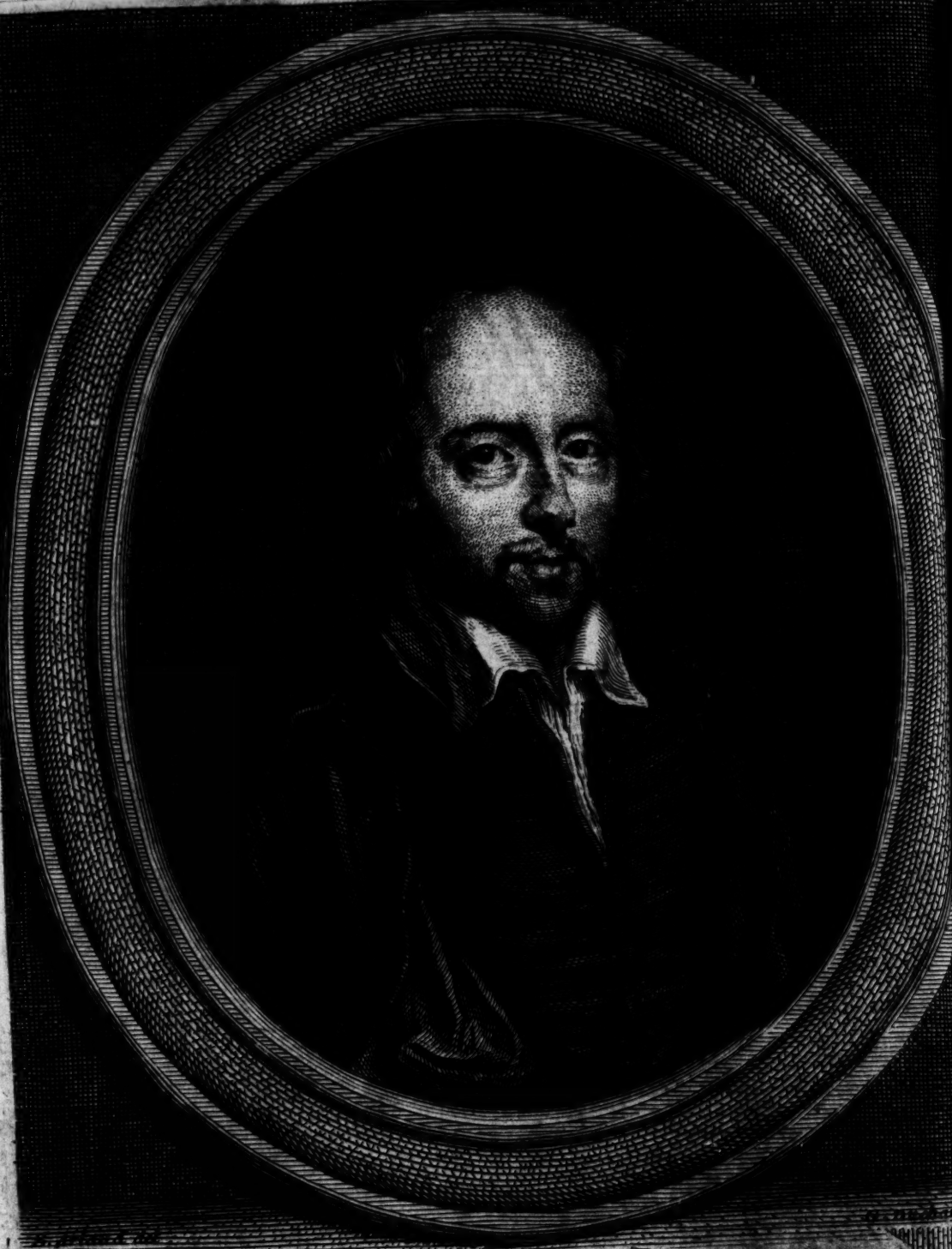




W. Shakespeare

THE
WORKS
OF
SHAKESPEAR.
IN
SIX VOLUMES.

Carefully REVISED and CORRECTED
by the former EDITIONS.

— Nil ortum tale. —

HOR.



L O N D O N :

Printed for J. and P. Knapton, S. Birt, T. Longman,
H. Lintot, C. Hitch, J. Brindley, J. and R. Tonson and
S. Draper, R. and B. Wellington, E. New, and B. Dod.

M DCC XLV.

THE
WORKS
OF
SHAKESPEARE
IN
SIX VOLUMES.



Carefully preserved
by the
British Museum
1700

London
Printed by J. Sturges
for J. Johnson, in Pall Mall
1790

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for J. Johnson, in Pall Mall
1790



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FROM THE

BOOKSELLERS.

THIS Edition is exactly copied from that lately printed in *Quarto* at *Oxford*; but the Editor of that not having thought proper to point out the Alterations he has made from the former Copies, we were advised to mark those Passages in the Text thus, ‘\ and place the discarded Readings at the bottom of the Page, as also to point out the Emendations made by Mr. *Theobald*, Mr. *Warburton*, and Dr. *Thirlby*, in Mr. *Theobald*’s Edition, which are used by this Editor. The changes in the disposition of the Lines for the Regulation of the Metre are too numerous to be taken particular notice of. As to the other Emendations and Notes of Mr. *Warburton*, which are for the most part marked likewise in this Edition, we are only commission’d to say thus much;
“ *That he desires the Publick would suspend their*
“ *Opinion of his Conjectures ’till they see how they*
“ *can be supported: For he holds it as ridiculous to*

ADVERTISEMENT.

" alter the Text of an Author without Reasons assigned, as it was dishonourable to publish those Alterations without leave obtained. When he asks this Indulgence for himself, if the Publick will give it too to the Honourable Editor, he will not complain; as having no objection why his too should not occupy the Place they have usurped, until they be shewn to be arbitrary, groundless, mistaken, and violating not only the Sense of the Author, but all the Rules and Canons of true Criticism: Not that the Violation of these Rules ought to be any more objected to the Editor, than the Violation of the Rules of Poetry to his Author, as both professedly wrote without any."



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THE
P R E F A C E
TO THE
O X F O R D E D I T I O N .

WHAT the Publick is here to expect is a true and correct Edition of Shakespear's works cleared from the corruptions with which they have hitherto abounded. One of the great Admirers of this incomparable Author hath made it the amusement of his leisure hours for many years past to look over his writings with a careful eye, to note the obscurities and absurdities introduced into the text, and according to the best of his judgment to restore the genuine sense and purity of it. In this he proposed nothing to himself but his private satisfaction in making his own copy as perfect as he could: but as the emendations multiplied upon his hands, other Gentlemen equally fond of the Author desired to see them, and some were so kind as to give their assistance by communicating their observations and conjectures upon difficult passages which had occurred to them. Thus by degrees the work growing

more considerable than was at first expected, they who had the opportunity of looking into it, too partial perhaps in their judgment, thought it worth being made publick; and he, who hath with difficulty yielded to their persuasions, is far from desiring to reflect upon the late Editors for the omissions and defects which they left to be supplied by others who should follow them in the same province. On the contrary, he thinks the world much obliged to them for the progress they made in weeding out so great a number of blunders and mistakes as they have done, and probably he who hath carried on the work might never have thought of such an undertaking if he had not found a considerable part so done to his hands.

From what causes it proceeded that the works of this Author in the first publication of them were more injured and abused than perhaps any that ever pass'd the Press, hath been sufficiently explained in the Preface to Mr. Pope's Edition which is here subjoined, and there needs no more to be said upon that subject. This only the Reader is desired to bear in mind, that as the corruptions are more numerous and of a grosser kind than can well be conceived but by those who have looked nearly into them; so in the correcting them this rule hath been most strictly observed, not to give a loose to fancy, or indulge a licentious spirit of criticism, as if it were fit for any one to presume to judge what Shakespear ought to have written, instead of endeavouring to discover truly and retrieve what he did write: and so great caution hath been used in this respect, that no alterations have been made but what the sense necessarily required, what the measure of the verse often helped to point out, and what the similitude

tude of words in the false reading and in the true, generally speaking, appeared very well to justify.

Most of those passages are here thrown to the bottom of the page and rejected as spurious, which were stigmatized as such in Mr. Pope's Edition; and it were to be wished that more had then undergone the same sentence. The promoter of the present Edition hath ventured to discard but few more upon his own judgment, the most considerable of which is that wretched piece of ribaldry in King Henry V. put into the mouths of the French Princess and an old Gentlewoman, improper enough as it is all in French and not intelligible to an English audience, and yet that perhaps is the best thing that can be said of it. There can be no doubt but a great deal more of that low stuff which disgraces the works of this great Author, was foisted in by the Players after his death, to please the vulgar audiences by which they subsisted: and though some of the poor witticisms and conceits must be supposed to have fallen from his pen, yet as he hath put them generally into the mouths of low and ignorant people, so it is to be remember'd that he wrote for the Stage, rude and unpolished as it then was; and the vicious taste of the age must stand condemned for them, since he hath left upon record a signal proof how much he despised them. In his Play of The Merchant of VENICE a clown is introduced quibbling in a miserable manner, upon which one who bears the character of a man of sense makes the following reflection; How every fool can play upon a word! I think the best grace of wit will shortly turn into silence, and discourse grow commendable in none but parrots. He could hardly have found stronger words to express his indignation

indignation at those false pretences to wit then in vogue; and therefore though such trash is frequently interspersed in his writings, it would be unjust to cast it as an imputation upon his taste and judgment and character as a Writer.

There being many words in Shakespear which are grown out of use and obsolete, and many borrowed from other languages which are not enough naturalized or known among us, a Glossary is added at the end of the work, for the explanation of all those terms which have hitherto been so many stumbling-blocks to the generality of Readers; and where there is any obscurity in the text not arising from the words but from a reference to some antiquated customs now forgotten, or other causes of that kind, a note is put at the bottom of the page to clear up the difficulty.

With these several helps if that rich vein of sense which runs through the works of this Author can be retrieved in every part and brought to appear in its true light, and if it may be hoped without presumption that this is here effected; they who love and admire him will receive a new pleasure, and all probably will be more ready to join in doing him justice, who does great honour to his country as a rare and perhaps a singular Genius: one who hath attained an high degree of perfection in those two great branches of Poetry, Tragedy and Comedy, different as they are in their natures from each other; and who may be said without partiality to have equalled, if not excelled, in both kinds, the best writers of any age or country who have thought it glory enough to distinguish themselves in either.

Since therefore other nations have taken care to dignify the works of their most celebrated poets with the fairest.

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fairest impressions beautified with the ornaments of sculpture, well may our Shakespear be thought to deserve no less consideration: and as a fresh acknowledgment hath lately been paid to his merit, and a high regard to his name and memory, by erecting his Statue at a publick expence; so it is desired that this new Edition of his works, which hath cost some attention and care, may be looked upon as another small monument designed and dedicated to his honour.



Mr.



Mr. P O P E's

P R E F A C E.



It is not my design to enter into a Criticism upon this Author; tho' to do it effectually and not superficially, would be the best occasion that any just Writer could take, to form the judgment and taste of our nation. For of all *English* Poets *Shakespeare* must be confessed to be the fairest and fullest subject for Criticism, and to afford the most numerous, as well as most conspicuous instances, both of Beauties and Faults of all sorts. But this far exceeds the bounds of a Preface, the business of which is only to give an account of the fate of his Works, and the disadvantages under which they have been transmitted to us. We shall hereby extenuate many faults which are his, and clear him from the imputation of many which are not: A design, which tho' it can be no guide to future Criticks to do him justice in one way, will at least be sufficient to prevent their doing him an injustice in the other.

I cannot

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I cannot however but mention some of his principal and characteristic Excellencies, for which (notwithstanding his defects) he is justly and universally elevated above all other Dramatick Writers. Not that this is the proper place of praising him, but because I would not omit any occasion of doing it.

If ever any Author deserved the name of an *Original*, it was *Shakespear*. *Homer* himself drew not his art so immediately from the fountains of Nature, it proceeded thro' *Ægyptian* strainers and channels, and came to him not without some tincture of the learning, or some cast of the models, of those before him. The Poetry of *Shakespear* was Inspiration indeed: he is not so much an Imitator, as an Instrument, of Nature; and 'tis not so just to say that he speaks from her, as that she speaks thro' him.

His *Characters* are so much Nature her self, that 'tis a sort of injury to call them by so distant a name as Copies of her. Those of other Poets have a constant resemblance, which shews that they receiv'd them from one another, and were but multipliers of the same image: each picture like a mock-rainbow is but the reflexion of a reflexion. But every single character in *Shakespear* is as much an Individual, as those in Life it self; it is as impossible to find any two alike; and such as from their relation or affinity in any respect appear most to be Twins, will upon comparison be found remarkably distinct. To this life and variety of Character, we must add the wonderful Preservation of it; which is such throughout his Plays, that had all the Speeches been printed without the very names of the Persons, I believe

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lieve one might have apply'd them with certainty to every speaker.

The *Power* over our *Passions* was never possess'd in a more eminent degree, or display'd in so different instances. Yet all along, there is seen no labour, no pains to raise them; no preparation to guide our guess to the effect, or be perceiv'd to lead toward it: But the heart swells, and the tears burst out, just at the proper places: We are surpriz'd, the moment we weep; and yet upon reflection find the passion so just, that we shou'd be surpriz'd if we had not wept, and wept at that very moment.

How astonishing is it again, that the *Passions* directly opposite to these, *Laughter* and *Spleen*, are no less at his command! that he is not more a master of the *Great*, than of the *Ridiculous* in human nature; of our noblest tenderneffes, than of our vaineft foibles; of our strongest emotions, than of our idlest sensations!

Nor does he only excel in the *Passions*: In the coolness of *Reflection* and *Reasoning* he is full as admirable. His *Sentiments* are not only in general the most pertinent and judicious upon every subject; but by a talent very peculiar, something between *Penetration* and *Felicity*, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a Man of no education or experience in those great and publick scenes of life which are usually the subject of his thoughts: So that he seems to have known the world by *Intuition*, to have look'd thro' human nature at one glance, and to be the

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the only Author that gives ground for a very new opinion, That the Philosopher and even the Man of the world, may be *Born*, as well as the Poet.

It must be own'd that with all these great excellencies, he has almost as great defects; and that as he has certainly written better, so he has perhaps written worse, than any other. But I think I can in some measure account for these defects, from several causes and accidents; without which it is hard to imagine that so large and so enlighten'd a mind could ever have been susceptible of them. That all these Contingencies should unite to his disadvantage seems to me almost as singularly unlucky, as that so many various (nay contrary) Talents should meet in one man, was happy and extraordinary.

It must be allowed that Stage-Poetry of all other, is more particularly levell'd to please the *Populace*, and its success more immediately depending upon the *Common Suffrage*. One cannot therefore wonder, if *Shakespear* having at his first appearance no other aim in his writings than to procure a subsistence, directed his endeavours solely to hit the taste and humour that then prevailed. The Audience was generally composed of the meaner sort of people; and therefore the Images of Life were to be drawn from those of their own rank: accordingly we find, that not our Author's only but almost all the old Comedies have their Scene among *Tradesmen* and *Mechanicks*: And even their Historical Plays strictly follow the common *Old Stories* or *Vulgar Traditions* of that kind of people. In Tragedy, nothing was so sure to *Surprize* and cause *Admiration*, as the most strange, unexpected, and consequently most

xiv Mr. *POPE*'s PREFACE.

most unnatural, Events and Incidents; the most exaggerated Thoughts; the most verbose and bombast Expression; the most pompous Rhymes, and thundering Versification. In Comedy, nothing was so sure to *Please*, as mean buffoonry, vile ribaldry, and unmannerly jests of fools and clowns. Yet even in these, our Author's Wit buoys up, and is born above his subject: his Genius in those low parts is like some Prince of a Romance in the disguise of a Shepherd or Peasant; a certain Greatness and Spirit now and then break out, which manifest his higher extraction and qualities.

It may be added, that not only the common Audience had no notion of the rules of writing, but few even of the better sort piqu'd themselves upon any great degree of knowledge or nicety that way; 'till *Ben Johnson* getting possession of the Stage, brought critical learning into vogue: And that this was not done without difficulty, may appear from those frequent lessons (and indeed almost Declamations) which he was forced to prefix to his first plays, and put into the mouth of his Actors, the *Grege*, *Chorus*, &c. to remove the prejudices, and inform the judgment of his hearers. 'Till then, our Authors had no thoughts of writing on the model of the Ancients: their Tragedies were only Histories in Dialogue; and their Comedies followed the thread of any Novel as they found it, no less implicitly than if it had been true History.

To judge therefore of *Shakespear* by *Aristotle's* rules, is like trying a man by the laws of one Country, who acted under those of another. He writ to the *People*; and writ at first without patronage from
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MR. POPE'S PREFACE. xv

the better sort, and therefore without aims of pleasing them: without assistance or advice from the Learned, as without the advantage of education or acquaintance among them: without that knowledge of the best models, the Ancients, to inspire him with an emulation of them; in a word, without any views of Reputation, and of what Poets are pleas'd to call Immortality: Some or all of which have encourag'd the vanity, or animated the ambition, of other writers.

Yet it must be observ'd, that when his performances had merited the protection of his Prince, and when the encouragement of the Court had succeeded to that of the Town; the works of his riper years are manifestly rais'd above those of his former. The Dates of his plays sufficiently evidence that his productions improved, in proportion to the respect he had for his auditors. And I make no doubt this observation would be found true in every instance, were but Editions extant from which we might learn the exact time when every piece was composed, and whether writ for the Town, or the Court.

Another Cause (and no less strong than the former) may be deduced from our Author's being a *Player*, and forming himself first upon the judgments of that body of men whereof he was a member. They have ever had a Standard to themselves, upon other principles than those of *Aristotle*. As they live by the Majority, they know no rule but that of pleasing the present humour, and complying with the wit in fashion; a consideration which brings all their judgment to a short point.

Players

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Players are just such judges of what is *right*, as Taylors are of what is *graceful*. And in this view it will be but fair to allow, that most of our Author's faults are less to be ascribed to his wrong judgment as a Poet, than to his right judgment as a Player.

By these men it was thought a praise to *Shakespeare*, that he scarce ever *blotted a line*. This they industriously propagated, as appears from what we are told by *Ben Johnson* in his *Discoveries*, and from the preface of *Heminges* and *Condell* to the first folio Edition. But in reality (however it has prevailed) there never was a more groundless report, or to the contrary of which there are more undeniable evidences. As, the Comedy of the *Merry Wives of Windsor*, which he entirely new writ; the *History* of Henry the 6th, which was first published under the title of the *Contention* of York and Lancaster; and that of Henry the 5th, extremely improved; that of *Hamlet* enlarged to almost as much again as at first, and many others. I believe the common opinion of his want of Learning proceeded from no better ground. This too might be thought a Praise by some, and to this his Errors have as injudiciously been ascribed by others. For 'tis certain, were it true, it could concern but a small part of them; the most are such as are not properly Defects, but Superfœtations: and arise not from want of learning or reading, but from want of thinking or judging: or rather (to be more just to our Author) from a compliance to those wants in others. As to a wrong choice of the subject, a wrong conduct of the incidents,

false

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false thoughts, forc'd expressions, &c. if these are not to be ascrib'd to the foresaid accidental reasons, they must be charg'd upon the Poet himself, and there is no help for it. But I think the two Disadvantages which I have mention'd (to be obliged to please the lowest of people, and to keep the worst of company) if the consideration be extended as far as it reasonably may, will appear sufficient to mislead and depress the greatest Genius upon earth. Nay the more modesty with which such a one is endued, the more he is in danger of submitting and conforming to others, against his own better judgment.

But as to his *Want of Learning*, it may be necessary to say something more: There is certainly a vast difference between *Learning* and *Languages*. How far he was ignorant of the latter, I cannot determine; but 'tis plain he had much Reading at least, if they will not call it Learning. Nor is it any great matter, if a man has Knowledge, whether he has it from one language or from another. Nothing is more evident than that he had a taste of natural Philosophy, Mechanicks, ancient and modern History; Poetical learning and Mythology; We find him very knowing in the customs, rites, and manners of Antiquity. In *Coriolanus* and *Julius Cæsar*, not only the Spirit, but Manners, of the *Romans* are exactly drawn; and still a nicer distinction is shown, between the manners of the *Romans* in the time of the former, and of the latter. His reading in the ancient Historians is no less conspicuous, in many references to particular passages: and the speeches copy'd from *Plutarch* in *Coriolanus*

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may, I think, as well be made an instance of his learning, as those copy'd from *Cicero* in *Catiline*, of *Ben Johnson's*. The manners of other nations in general, the *Egyptians*, *Venetians*, *French*, &c. are drawn with equal propriety. Whatever object of nature, or branch of science, he either speaks of or describes; it is always with competent, if not extensive knowledge: his descriptions are still exact; all his metaphors appropriated, and remarkably drawn from the true nature and inherent qualities of each subject. When he treats of Ethic or Politic, we may constantly observe a wonderful justness of distinction, as well as extent of comprehension. No one is more a master of the Poetical story, or has more frequent allusions to the various parts of it: Mr. *Waller* (who has been celebrated for this last particular) has not shewn more learning this way than *Shakespear*. We have Translations from *Ovid* published in his name, among those Poems which pass for his, and for some of which we have undoubted authority, (being published by himself, and dedicated to his noble Patron the Earl of *Southampton*;) He appears also to have been conversant in *Plautus*, from whom he has taken the plot of one of his plays: he follows the *Greek* Authors, and particularly *Dares Phrygius*, in another: (altho' I will not pretend to say in what language he read them.) The modern *Italian* writers of Novels he was manifestly acquainted with; and we may conclude him to be no less conversant with the Ancients of his own country, from the use he has made of *Chaucer* in *Troilus* and *Cressida*, and in the *Two Noble Kinsmen*, if that Play be his, as there goes a Tradition

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Tradition it was, (and indeed it has little resemblance of *Fletcher*, and more of our Author than some of those which have been received as genuine.)

I am inclined to think, this opinion proceeded originally from the zeal of the Partizans of our Author and *Ben Johnson*; as they endeavoured to exalt the one at the expence of the other. It is ever the nature of Parties to be in extremes; and nothing is so probable, as that because *Ben Johnson* had much the more learning, it was said on the one hand that *Shakespear* had none at all; and because *Shakespear* had much the most wit and fancy, it was retorted on the other, that *Johnson* wanted both. Because *Shakespear* borrowed nothing, it was said that *Ben Johnson* borrowed every thing. Because *Johnson* did not write extempore, he was reproached with being a year about every piece; and because *Shakespear* wrote with ease and rapidity, they cry'd, he never once made a blot. Nay the spirit of opposition ran so high, that whatever those of the one side objected to the other, was taken at the rebound, and turned into Praises; as injudiciously, as their antagonists before had made them Objections.

Poets are always afraid of Envy; but sure they have as much reason to be afraid of Admiration. They are the *Scylla* and *Charybdis* of Authors; those who escape one, often fall by the other. *Pessimus genus inimicorum Laudantes*, says *Tacitus*: and *Virgil* desires to wear a charm against those who praise a Poet without rule or reason.

---- *Si ultra placitum laudârit, baccare frontem*
Cingito, ne Vati noceat ----

But however this contention might be carried on by the Partizans on either side, I cannot help thinking these two great Poets were good friends, and lived on amicable terms and in offices of society with each other. It is an acknowledged fact, that *Ben Johnson* was introduced upon the Stage, and his first works encouraged, by *Shakespear*. And after his death, that Author writes *To the memory of his beloved Mr. William Shakespear*, which shows as if the friendship had continued thro' life. I cannot for my own part find any thing *Invidious* or *Sparing* in those verses, but wonder Mr. *Dryden* was of that opinion. He exalts him not only above all his Contemporaries, but above *Chaucer* and *Spenser*, whom he will not allow to be great enough to be rank'd with him; and challenges the names of *Sophocles*, *Euripides*, and *Æschylus*, nay all *Greece* and *Rome* at once, to equal him; and (which is very particular) expressly vindicates him from the imputation of wanting *Art*, not enduring that all his excellencies shou'd be attributed to *Nature*. It is remarkable too, that the praise he gives him in his *Discoveries* seems to proceed from a *personal kindness*; he tells us that he lov'd the man, as well as honoured his memory; celebrates the honesty, openness, and frankness of his temper; and only distinguishes, as he reasonably ought, between the real merit of the Author, and the silly and derogatory applauses of the Players. *Ben Johnson* might indeed

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deed be sparing in his Commendations (tho' certainly he is not so in this instance) partly from his own nature, and partly from judgment. For men of judgment think they do any man more service in praising him justly, than lavishly. I say, I would fain believe they were Friends, tho' the violence and ill-breeding of their Followers and Flatterers were enough to give rise to the contrary report. I would hope that it may be with *Parties*, both in Wit and State, as with those Monsters described by the Poets; and that their *Heads* at least may have something human, tho' their *Bodies* and *Tails* are wild beasts and serpents.

As I believe that what I have mentioned gave rise to the opinion of *Shakespear's* want of learning; so what has continued it down to us may have been the many blunders and illiteracies of the first Publishers of his works. In these Editions their ignorance shines in almost every page; nothing is more common than *Actus tertia. Exit omnes. Enter three Witches solus.* Their *French* is as bad as their *Latin*, both in construction and spelling: Their very *Welsh* is false. Nothing is more likely than that those palpable blunders of *Hector's* quoting *Aristotle*, with others of that gross kind, sprung from the same root: it not being at all credible that these could be the errors of any man who had the least tincture of a School, or the least conversation with such as had. *Ben Johnson* (whom they will not think partial to him) allows him at least to have had *some Latin*; which is utterly inconsistent with mistakes like these. Nay the constant blunders in proper names of persons and places, are such as must

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have proceeded from a man, who had not so much as read any history, in any language: so could not be *Shakespear's*.

I shall now lay before the reader some of those almost innumerable Errors, which have risen from one source, the ignorance of the Players, both as his actors, and as his Editors. When the nature and kinds of these are enumerated and considered, I dare to say that not *Shakespear* only, but *Aristotle* or *Cicero*, had their works undergone the same fate, might have appear'd to want sense as well as learning.

It is not certain that any one of his Plays was published by himself. During the time of his employment in the Theatre, several of his pieces were printed separately in Quarto. What makes me think that most of these were not publish'd by him, is the excessive carelessness of the press: every page is so scandalously false spelled, and almost all the learned or unusual words so intolerably mangled, that it's plain there either was no Corrector to the press at all, or one totally illiterate. If any were supervised by himself, I should fancy the two parts of *Henry the 4th*, and *Midsummer-Night's Dream* might have been so: because I find no other printed with any exactness; and (contrary to the rest) there is very little variation in all the subsequent editions of them. There are extant two Prefaces, to the first quarto edition of *Troilus* and *Cressida* in 1609, and to that of *Othello*; by which it appears, that the first was published without his knowledge or consent, and even before it was acted, so late as seven or eight years before he died: and that the latter was not printed 'till after his death. The whole number of genuine plays
which

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which we have been able to find printed in his lifetime, amounts but to eleven. And of some of these, we meet with two or more editions by different printers, each of which has whole heaps of trash different from the other: which I should fancy was occasion'd by their being taken from different copies, belonging to different Play-houses.

The folio edition (in which all the plays we now receive as his, were first collected) was published by two Players, *Heminges* and *Condell*, in 1623, seven years after his decease. They declare, that all the other editions were stolen and surreptitious, and affirm theirs to be purged from the errors of the former. This is true as to the literal errors, and no other; for in all respects else it is far worse than the Quarto's.

First, because the additions of trifling and bombast passages are in this edition far more numerous. For whatever had been added, since those Quarto's, by the actors, or had stolen from their mouths into the written parts, were from thence conveyed into the printed text, and all stand charged upon the Author. He himself complained of this usage in *Hamlet*, where he wishes that *those who play the Clowns wou'd speak no more than is set down for them.* (Act. 3. Sc. 4.) But as a proof that he could not escape it, in the old editions of *Romeo* and *Juliet* there is no hint of a great number of the mean conceits and ribaldries now to be found there. In others, the low scenes of Mobs, Plebeians and Clowns, are vastly shorter than at present: And I have seen one in particular (which seems to have belonged to the play-house, by having the parts divided with lines, and the Actors names in the margin) where several of those very passages

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xxiv Mr. POPE's PREFACE.

were added in a written hand, which are since to be found in the folio.

In the next place, a number of beautiful passages which are extant in the first single editions, are omitted in this: as it seems, without any other reason, than their willingness to shorten some scenes: These men (as it was said of *Procrustes*) either lopping, or stretching an Author, to make him just fit for their Stage.

This edition is said to be printed from the *Original Copies*; I believe they meant those which had lain ever since the Author's days in the play-house, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the Quarto's, was printed (at least partly) from no better copies than the *Prompter's Book*, or *Piecemeal Parts* written out for the use of the actors: For in some places their very names are thro' carelessness set down instead of the *Personæ Dramatis*: And in others the notes of direction to the *Property-men* for their *Moveables*, and to the *Players* for their *Entries*, are inserted into the Text, thro' the ignorance of the Transcribers.

The Plays not having been before so much as distinguish'd by *Acts* and *Scenes*, they are in this edition divided according as they play'd them; often where there is no pause in the action, or where they thought fit to make a breach in it, for the sake of Musick, Masques, or Monsters.

Some-

(a) Much ado about nothing. *AB. 2.* Enter Prince Leonato, Claudio, and Jack Wilson, instead of Balthasar. And in *AB. 4.* Cowley, and Kemp, constantly thro' a whole Scene.

Edit. Fol. of 1623, and 1632.

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Sometimes the scenes are transposed and shuffled backward and forward; a thing which could no otherwise happen, but by their being taken from separate and piece-meal-written parts.

Many verses are omitted entirely, and others transposed; from whence invincible obscurities have arisen, past the guess of any Commentator to clear up, but just where the accidental glympse of an old edition enlightens us.

Some Characters were confounded and mix'd, or two put into one, for want of a competent number of actors. Thus in the Quarto edition of *Midsummer-Night's Dream*, Act 5. *Shakespear* introduces a kind of Master of the Revels called *Philoftrate*: all whose part is given to another character (that of *Egeus*) in the subsequent editions; So also in *Hamlet* and *King Lear*. This too makes it probable that the Prompter's Books were what they call'd the Original Copies.

From liberties of this kind, many speeches also were put into the mouths of wrong persons, where the Author now seems chargeable with making them speak out of character; Or sometimes perhaps for no better reason, than that a governing Player, to have the mouthing of some favourite speech himself, would snatch it from the unworthy lips of an Underling.

Prose from verse they did not know, and they accordingly printed one for the other throughout the volume.

Having been forced to say so much of the Players, I think I ought in justice to remark, that the Judgment, as well as Condition, of that class of people

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people was then far inferior to what it is in our days. As then the best Playhoufes were Inns and Taverns (the *Globe*, the *Hope*, the *Red Bull*, the *Fortune*, &c,) so the top of the profession were then meer Players, not Gentlemen of the stage: They were led into the Buttery by the Steward, not plac'd at the Lord's table, or Lady's toilette: and consequently were intirely depriv'd of those advantages they now enjoy, in the familiar conversation of our Nobility, and an intimacy (not to say dearnefs) with people of the first condition.

From what has been said, there can be no question but had *Shakespear* published his works himself (especially in his latter time, and after his retreat from the stage) we should not only be certain which are genuine; but should find in those that are, the errors lessened by some thousands. If I may judge from all the distinguishing marks of his style, and his manner of thinking and writing, I make no doubt to declare that those wretched plays *Pericles*, *Lochrine*, *Sir John Oldcastle*, *Yorkshire Tragedy*, *Lord Cromwell*, *The Puritan*, and *London Prodigal*, cannot be admitted as his. And I should conjecture of some of the others, (particularly *Love's Labour's Lost*, *The Winter's Tale*, and *Titus Andronicus*) that only some characters, single scenes, or perhaps a few particular passages, were of his hand. It is very probable what occasion'd some Plays to be suppos'd *Shakespear's* was only this; that they were pieces produced by unknown authors, or fitted up for the Theatre while it was under his administration: and no owner claiming them, they were adjudged to him, as they give Strays to the Lord of the

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the Manor: A mistake, which (one may also observe) it was not for the interest of the House to remove. Yet the Players themselves; *Heminges* and *Condell*, afterwards did *Shakespear* the justice to reject those eight plays in their edition; tho' they were then printed in his name, in every body's hands, and acted with some applause; (as we learn from what *Ben Johnson* says of *Pericles* in his Ode on the *New Inn*.) That *Titus Andronicus* is one of this class I am the rather induced to believe, by finding the same Author openly express his contempt of it in the *Induction* to *Bartholomew-Fair*, in the year 1614, when *Shakespear* was yet living. And there is no better authority for these latter sort, than for the former, which were equally published in his life-time.

If we give into this opinion, how many low and vicious parts and passages might no longer reflect upon this great Genius, but appear unworthily charged upon him? And even in those which are really his, how many faults may have been unjustly laid to his account from arbitrary Additions, Expunctions, Transpositions of scenes and lines, confusion of Characters and Persons, wrong application of Speeches, corruptions of innumerable Passages by the Ignorance, and wrong Corrections of 'em again by the Impertinence, of his first Editors? From one or other of these considerations, I am verily perswaded, that the greatest and the grossest part of what are thought his errors would vanish, and leave his character in a light very different from that disadvantageous one, in which it now appears to us.

I will

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I will conclude by saying of *Shakespear*, that with all his faults, and with all the irregularity of his *Drama*, one may look upon his works, in comparison of those that are more finish'd and regular, as upon an ancient majestick piece of *Gothick Architecture*, compar'd with a neat Modern building: The latter is more elegant and glaring, but the former is more strong and more solemn. It must be allow'd, that in one of these there are materials enough to make many of the other. It has much the greater variety, and much the nobler apartments; tho' we are often conducted to them by dark, odd, and uncouth passages. Nor does the Whole fail to strike us with greater reverence, tho' many of the Parts are childish, ill-plac'd, and unequal to its grandeur.

Note that one paragraph of this preface is omitted as containing matters particular to Mr. Pope's Edition, and which no ways relate to This.



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OF

Mr. *WILLIAM SHAKESPEAR.*

Written by Mr. ROWE.



IT seems to be a kind of respect due to the memory of excellent men, especially of those whom their wit and learning have made famous, to deliver some account of themselves, as well as their works, to Posterity. For this reason, how fond do we see some people of discovering any little personal story of the great men of Antiquity! their families, the common accidents of their lives, and even their shape, make, and features have been the subject of critical enquiries. How trifling soever this Curiosity may seem to be, it is certainly very natural; and we are hardly satisfy'd with an account of any remarkable person, till we have heard him describ'd even to the very cloaths he wears. As for what relates to men of letters, the knowledge of an Author may sometimes conduce to the better understanding his book: And tho' the Works of Mr. *Shakespear* may seem to many not to want a comment, yet I fancy some little account of the man himself may not be thought improper to go along with them.

He was the son of Mr. *John Shakespear*, and was born at *Stratford upon Avon*, in *Warwickshire*, in *April 1564*. His family, as appears by the Register and publick Writings relating to that Town, were of good figure and fashion there, and are mention'd

as gentlemen. His father, who was a considerable dealer in wool, had so large a family, ten children in all, that tho' he was his eldest son, he could give him no better education than his own employment. He had bred him, 'tis true, for some time at a Free-school, where 'tis probable he acquired what *Latin* he was master of: But the narrowness of his circumstances, and the want of his assistance at home, forc'd his father to withdraw him from thence, and unhappily prevented his further proficiency in that language. It is without controversy, that in his works we scarce find any traces of any thing that looks like an imitation of the Ancients. The delicacy of his taste, and the natural bent of his own great *Genius*, (equal, if not superior to some of the best of theirs) would certainly have led him to read and study 'em with so much pleasure, that some of their fine images would naturally have insinuated themselves into, and been mix'd with his own writings; so that his not copying at least something from them, may be an argument of his never having read 'em. Whether his ignorance of the Ancients were a disadvantage to him or no, may admit of a dispute: For tho' the knowledge of 'em might have made him more correct, yet it is not improbable but that the regularity and deference for them, which would have attended that correctness, might have restrain'd some of that fire, impetuosity, and even beautiful extravagance which we admire in *Shakespear*: And I believe we are better pleas'd with those thoughts, altogether new and uncommon, which his own imagination supply'd him so abundantly with, than if he had given us the most beautiful passages out of the *Greek* and *Latin* poets, and that in the most agreeable manner that it was possible for a master of the *English* language to deliver 'em.

Upon his leaving school, he seems to have given entirely into that way of living which his father propos'd to him; and in order to settle in the world after a family manner, he thought fit to marry while he was yet very young. His wife was the Daughter of one *Hathaway*, said to have been a substantial yeoman in the neighbourhood of *Stratford*. In this kind of settlement he continu'd for some time, 'till an extravagance that he was guilty of forc'd him both out of his country and that way of living which he had taken up; and tho' it seem'd at first to be a blemish upon his good manners, and a misfortune to him, yet it afterwards happily prov'd the occasion of exerting one of the greatest *Genius*'s that ever was known in dramatick Poetry. He had, by a misfortune common enough to young fellows, fallen into ill company; and amongst them, some that made a frequent practice of Deer-stealing, engag'd him with them more than once in robbing a Park that belong'd to Sir *Thomas Lucy* of *Cherlocot*, near *Stratford*.

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For this he was prosecuted by that gentleman, as he thought, somewhat too severely; and in order to revenge that ill usage, he made a ballad upon him. And tho' this, probably the first essay of his Poetry, be lost, yet it is said to have been so very bitter, that it redoubled the Prosecution against him to that degree, that he was oblig'd to leave his business and family in *Warwickshire*, for some time, and shelter himself in *London*.

It is at this time, and upon this accident, that he is said to have made his first acquaintance in the Play-house. He was receiv'd into the company then in being, at first in a very mean rank; but his admirable wit, and the natural turn of it to the stage, soon distinguish'd him, if not as an extraordinary Actor, yet as an excellent Writer. His name is printed, as the custom was in those times, amongst those of the other Players, before some old Plays, but without any particular account of what sort of parts he us'd to play; and tho' I have enquir'd, I could never meet with any further account of him this way, than that the top of his Performance was the ghost in his own *Hamlet*. I should have been much more pleas'd, to have learn'd from some certain authority, which was the first Play he wrote; it would be without doubt a pleasure to any man, curious in things of this kind, to see and know what was the first essay of a fancy like *Shakespear's*. Perhaps we are not to look for his beginnings, like those of other authors, among their least perfect writings; art had so little, and nature so large a share in what he did, that, for ought I know, the performances of his youth, as they were the most vigorous, and had the most fire and strength of imagination in 'em, were the best. I would not be thought by this to mean, that his fancy was so loose and extravagant, as to be independent on the rule and government of judgment; but that what he thought, was commonly so great, so justly and rightly conceiv'd in it self, that it wanted little or no correction, and was immediately approv'd by an impartial judgment at the first sight. But tho' the order of time in which the several pieces were written be generally uncertain, yet there are passages in some few of them which seem to fix their dates. So the *Chorus* at the end of the fourth Act of *Henry V.* by a compliment very handsomely turn'd to the Earl of *Essex*, shews the Play to have been written when that Lord was General for the Queen in *Ireland*: And his Elogy upon Queen *Elizabeth*, and her successor King *James*, in the latter end of his *Henry VIII.* is a proof of that Play's being written after the accession of the latter of those two Princes to the crown of *England*,
What-

(a) The highest date of any I can yet find, is *Romeo and Juliet* in 1597, when the Author was 33 years old; and *Richard the 2d.* and 3d, in the next year, viz. the 34th of his age.

Whatever the particular times of his writing were, the people of his age, who began to grow wonderfully fond of diversions of this kind, could not but be highly pleas'd to see a *Genius* arise amongst 'em of so pleasurable, so rich a vein, and so plentifully capable of furnishing their favourite entertainments. Besides the advantages of his wit, he was in himself a good-natur'd man, of great sweetness in his manners, and a most agreeable companion; so that it is no wonder if with so many good qualities he made himself acquainted with the best conversations of those times. Queen *Elizabeth* had several of his Plays acted before her, and without doubt gave him many gracious marks of her favour: It is that maiden Princess plainly, whom he intends by

----- *A fair Vestal, Throned by the West.*

Midsummer-Night's Dream.

And that whole passage is a compliment very properly brought in, and very handsomely apply'd to her. She was so well pleas'd with that admirable character of *Falstaff*, in the two parts of *Henry* the fourth, that she commanded him to continue it for one Play more, and to shew him in love. This is said to be the occasion of his writing *The Merry Wives of Windsor*. How well she was obey'd, the Play it self is an admirable proof. Upon this occasion it may not be improper to observe, that this part of *Falstaff* is said to have been written originally under the name of *Oldcastle*; some of that family being then remaining, the Queen was pleas'd to command him to alter it; upon which he made use of *Falstaff*: The present offence was indeed avoided; but I don't know whether the Author may not have been somewhat to blame in his second choice, since it is certain that Sir *John Falstaff*, who was a Knight of the garter, and a Lieutenant-general, was a name of distinguish'd merit in the wars in *France* in *Henry* the fifth's and *Henry* the sixth's times. What grace soever the Queen confer'd upon him, it was not to her only he ow'd the fortune which the reputation of his wit made. He had the honour to meet with many great and uncommon marks of favour and friendship from the Earl of *Southampton*, famous in the histories of that time for his friendship to the unfortunate Earl of *Essex*. It was to that noble Lord that he dedicated his Poem of *Venus and Adonis*. There is one instance so singular in the magnificence of this Patron of *Shakespeare's*, that if I had not been assur'd that the story was handed down by Sir *William D' Avenant*, who was probably very well acquainted with his affairs, I should not have ventur'd to have inserted, that my Lord *Southampton* at one time gave him a

thousand

(a) See the Epilogue to *Henry 4th*.

thousand pounds, to enable him to go through with a purchase which he heard he had a mind to. A bounty very great, and very rare at any time, and almost equal to that profuse generosity the present age has shewn to *French Dancers* and *Italian Singers*.

What particular habitude or friendships he contracted with private men, I have not been able to learn, more than that every one who had a true taste of merit, and could distinguish men, had generally a just value and esteem for him. His exceeding candor and good-nature must certainly have inclin'd all the gentler part of the world to love him, as the power of his wit oblig'd the men of the most delicate knowledge and polite learning to admire him.

His acquaintance with *Ben Johnson* began with a remarkable piece of humanity and good-nature; *Mr. Johnson*, who was at that time altogether unknown to the world, had offer'd one of his Plays to the Players, in order to have it acted; and the persons into whose hands it was put, after having turn'd it carelessly and superciliously over, were just upon returning it to him with an ill-natur'd answer, that it would be of no service to their Company; when *Shakespear* luckily cast his eye upon it, and found something so well in it as to engage him first to read it through, and afterwards to recommend *Mr. Johnson* and his writings to the publick. *Johnson* was certainly a very good scholar, and in that had the advantage of *Shakespear*; tho' at the same time I believe it must be allow'd, that what Nature gave the latter, was more than a balance for what Books had given the former; and the judgment of a great man upon this occasion was, I think, very just and proper. In a conversation between *Sir John Suckling*, *Sir William D'Avenant*, *Endymion Porter*, *Mr. Hales of Eaton*, and *Ben Johnson*; *Sir John Suckling*, who was a profess'd admirer of *Shakespear*, had undertaken his defence against *Ben Johnson* with some warmth; *Mr. Hales*, who had sat still for some time, told 'em, *That if Mr. Shakespear had not read the Ancients, he had likewise not stolen any thing from 'em; and that if he would produce any one Topick finely treated by any of them, he would undertake to shew something upon the same subject at least as well written by Shakespear.*

The latter part of his life was spent, as all men of good sense will wish theirs may be, in ease, retirement, and the conversation of his friends. He had the good fortune to gather an estate equal to his occasion, and, in that, to his wish; and is said to have spent some years before his death at his native *Stratford*. His pleasurable wit, and good-nature, engag'd him in the acquaintance, and entitl'd him to the friendship of the gentlemen of the neighbourhood. Amongst them, it is a story almost still remember'd in that

country, that he had a particular intimacy with Mr. Combe, an old gentleman noted thereabouts for his wealth and usury: It happen'd that in a pleasant conversation amongst their common friends, Mr. Combe told *Shakespear* in a laughing manner, that he fancy'd he intended to write his Epitaph, if he happen'd to out-live him; and since he could not know what might be said of him when he was dead, he desir'd it might be done immediately: Upon which *Shakespear* gave him these four verses.

*Ten in the hundred lyes here ingrav'd,
'Tis a hundred to ten his soul is not sav'd:
If any man ask, Who lyes in this tomb?
Oh! ho! quoth the devil, 'tis my John-a-Combe.*

But the sharpness of the Satire is said to have stung the man so severely, that he never forgave it.

He dy'd in the 53d year of his age, and was bury'd on the north side of the chancel, in the great Church at *Stratford*, where a monument, as engrav'd in the plate, is plac'd in the wall. On his Grave-stone underneath is,

*Good friend, for Jesus' sake forbear
To dig the dust inclosed here.
Blest be the man that spares these stones,
And curst be he that moves my bones.*

He had three daughters, of which two liv'd to be marry'd; *Judith*, the elder, to one Mr. *Thomas Quiney*, by whom she had three Sons, who all died without children; and *Susannah*, who was his favourite, to Dr. *John Hall*, a physician of good reputation in that country. She left one child only, a daughter, who was marry'd first to *Thomas Nash*, Esq; and afterwards to Sir *John Bernard* of *Abbingdon*, but dy'd likewise without issue.

This is what I could learn of any note, either relating to himself or family: The character of the man is best seen in his writings. But since *Ben Johnson* has made a sort of an essay towards it in his *Discoveries*, I will give it in his words.

“ I remember the Players have often mention'd it as an honour to *Shakespear*, that in writing (whatsoever he penn'd) he never blotted out a line. My answer hath been, *Would he had blotted a thousand!* which they thought a malevolent speech. I had not told posterity this, but for their ignorance, who chose that circumstance to commend their friend by, wherein he most faulted: and to justifie mine own candour, for I lov'd the man, and do honour his memory, on this side idolatry, as much as any.) He

“ was,

“ was, indeed, honest, and of an open and free nature, had an excellent fancy, brave notions, and gentle expressions; wherein he flow’d with that facility, that sometimes it was necessary he should be stopp’d: *Sufflaminandus erat*, as *Augustus* said of *Harterius*. His wit was in his own power, would the rule of it had been so too. Many times he fell into those things which could not escape laughter; as when he said in the person of *Cæsar*, one speaking to him,

“ *Cæsar thou dost me wrong.*

“ He reply’d:

“ *Cæsar did never wrong, but with just cause,*

and such like, which were ridiculous. But he redeem’d his vices with his virtues: There was ever more in him to be prais’d than to be pardon’d.

As for the passage which he mentions out of *Shakespear*, there is somewhat like it in *Julius Cæsar*, but without the absurdity; nor did I ever meet with it in any edition that I have seen, as quoted by Mr. *Johnson*. Besides his plays in this edition, there are two or three ascrib’d to him by Mr. *Langbain*, which I have never seen, and know nothing of. He writ likewise *Venus and Adonis*, and *Tarquin and Lucrece*, in stanza’s, which have been printed in a late collection of Poems. As to the character given of him by *Ben Johnson*, there is a good deal true in it: But I believe it may be as well express’d by what *Horace* says of the first *Romans*, who wrote Tragedy upon the *Greek* models, (or indeed translated ’em) in his epistle to *Augustus*.

*Naturâ sublimis & acer,
Nam spirat Tragicum satis & feliciter Audet,
Sed turpem putat in Chartis metuitque Lituram.*

As I have not propos’d to my self to enter into a large and complete collection upon *Shakespear*’s Works, so I will only take the liberty, with all due submission to the judgments of others, to observe some of those things I have been pleas’d with in looking him over.

His Plays are properly to be distinguish’d only into Comedies and Tragedies. Those which are call’d Histories, and even some of his comedies, are really Tragedies, with a run or mixture of Comedy through’t ’em. That way of Tragi-comedy was the common mistake of that age, and is indeed become so agreeable to the *English* taste,

taste, that tho' the severer Critics among us cannot bear it, yet the generality of our audiences seem to be better pleas'd with it than with an exact Tragedy. The *Merry Wives of Windsor*, the *Comedy of Errors*, and the *Taming of the Shrew*, are all pure Comedy; the rest, however they are call'd, have something of both kinds. 'Tis not very easy to determine which way of writing he was most excellent in. There is certainly a great deal of entertainment in his comical humours; and tho' they did not then strike at all ranks of people, as the Satire of the present age has taken the liberty to do, yet there is a pleasing and a well-distinguish'd variety in those characters which he thought fit to meddle with. *Falstaff* is allow'd by every body to be a master-piece; the Character is always well-sustain'd, tho' drawn out into the length of three Plays; and even the account of his death, given by his old landlady Mrs. Quickly, in the first act of *Henry V.* tho' it be extremely natural, is yet as diverting as any part of his life. If there be any fault in the draught he has made of this lewd old fellow, it is, that tho' he has made him a thief, lying, cowardly, vain-glorious, and in short every way vicious, yet he has given him so much wit as to make him almost too agreeable; and I don't know whether some people have not, in remembrance of the diversion he had formerly afforded 'em, been sorry to see his friend *Hal* use him so scurvily, when he comes to the crown in the end of the second part of *Henry* the fourth. Amongst other extravagancies, in the *Merry Wives of Windsor*, he has made him a Deer-stealer, that he might at the same time remember his *Warwickshire* prosecutor, under the name of Justice *Shallow*; he has given him very near the same coat of arms which *Dugdale*, in his antiquities of that county, describes for a family there, and makes the *Welsh* parson descant very pleasantly upon 'em. That whole play is admirable; the humours are various and well oppos'd; the main design, which is to cure *Ford* of his unreasonable jealousy, is extremely well conducted. In *Twelfth-Night* there is something singularly ridiculous and pleasant in the fantastical steward *Malvolio*. The parasite and the vain-glorious in *Parolles*, in *All's Well that Ends well*, is as good as any thing of that kind in *Plautus* or *Terence*. *Petruchio*, in *The Taming of the Shrew*, is an uncommon piece of humour. The conversation of *Benedick* and *Beatrice*, in *Much ado about Nothing*, and of *Rosalind* in *As you like it*, have much wit and sprightliness all along. His clowns, without which character there was hardly any play writ in that time, are all very entertaining: And, I believe, *Thersites* in *Troilus* and *Cressida*, and *Apemantus* in *Timon*, will be allow'd to be master-pieces of ill-nature, and satyrical snarling. To these I might add, that incomparable character of *Shylock* the Jew, in the *Merchant of Venice*; but tho' we have seen

that

of Mr. WILLIAM SHAKESPEAR. xxxvii

that play receiv'd and acted as a comedy, and the part of the Jew perform'd by an excellent Comedian, yet I cannot but think it was designed tragically by the Author. There appears in it a deadly spirit of revenge, such a savage fierceness and fellness, and such a bloody designation of cruelty and mischief, as cannot agree either with the style or characters of Comedy. The play it self, take it altogether, seems to me to be one of the most finish'd of any of Shakespear's. The tale indeed, in that part relating to the caskets, and the extravagant and unusual kind of bond given by Antonio, is too much remov'd from the rules of probability: But taking the fact for granted, we must allow it to be very beautifully written. There is something in the friendship of Antonio to Bassanio very great, generous and tender. The whole fourth act (supposing, as I said, the fact to be probable) is extremely fine. But there are two passages that deserve a particular notice. The first is, what Portia says in praise of mercy, and the other on the power of music. The melancholy of Jaques, in *As you like it*, is as singular and odd as it is diverting. And if, what Horace says,

Difficile est proprie communia dicere,

it will be a hard task for any one to go beyond him in the description of the several degrees and ages of man's life, tho' the thought be old, and common enough.

-----All the world is a Stage,
And all the men and women meerly players;
They have their Exits and their Entrances,
And one man in his time plays many Parts,
His Acts being seven ages. First the Infant
Mewling and puking in the nurse's arms:
And then, the whining School-boy with his satchel,
And shining morning-face, creeping like snail
Unwillingly to school. And then the Lover
Sighing like furnace, with a woful ballad
Made to his Mistress' eye-brow. Then a Soldier
Full of strange oaths, and bearded like the Pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble Reputation
Ev'n in the cannon's mouth. And then the Justice
In fair round belly, with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd Pantaloon,

*With spectacles on nose, and pouch on side;
His youthful hose, well sav'd, a world too wide
For his shrunk shanks; and his big manly voice,
Turning again tow'rd childish treble, pipes
And whistles in his sound. Last Scene of all,
That ends this strange eventful History,
Is second childishness and meer oblivion,
Sans teeth, sans eyes, sans taste, sans every thing.*

Vol. 2. p. 203.

His Images are indeed every where so lively, that the thing he would represent stands full before you, and you possess every part of it. I will venture to point out one more, which is, I think, as strong and as uncommon as any thing I ever saw; 'tis an image of Patience. Speaking of a maid in love, he says,

*----- She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: She pin'd in thought,
And sat like Patience on a monument,
Smiling at Grief.*

What an Image is here given! and what a task would it have been for the greatest masters of *Greece* and *Rome* to have express'd the passions design'd by this sketch of Statuary! The style of his Comedy is, in general, natural to the characters, and easy in it self; and the wit most commonly sprightly and pleasing, except in those places where he runs into doggril rhymes, as in *The Comedy of Errors*, and some other plays. As for his jingling sometimes, and playing upon words, it was the common vice of the age he liv'd in. And if we find it in the pulpit, made use of as an ornament to the Sermons of some of the gravest Divines of those times; perhaps it may not be thought too light for the Stage.

But certainly the greatness of this Author's genius do's no where so much appear, as where he gives his imagination an entire loose, and raises his fancy to a flight above mankind and the limits of the visible world. Such are his attempts in *The Tempest*, *Midsummer-Night's Dream*, *Macbeth*, and *Hamlet*. Of these, *The Tempest*, however it comes to be plac'd the first by the Publishers of his works, can never have been the first written by him: It seems to me as perfect in its kind, as almost any thing we have of his. One may observe, that the Unities are kept here, with an exactness uncommon to the liberties of his writing: tho' that was what, I suppose, he valu'd himself least upon, since his excellencies were all of another kind. I am very sensible that he do's, in this play, depart

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too much from that likeness to truth which ought to be observ'd in these sort of writings; yet he do's it so very finely, that one is easily drawn in to have more faith for his sake, than reason does well allow of. His Magick has something in it very solemn and very poetical: And that extravagant character of *Caliban* is mighty well sustain'd, shews a wonderful invention in the Author, who could strike out such a particular wild image, and is certainly one of the finest and most uncommon Grotelques that was ever seen. The observation, which I have been inform'd * three very great men concurr'd in making upon this part, was extremely just; That *Shakespear had not only found out a new Character in his Caliban, but had also devis'd and adapted a new manner of Language for that Character.*

It is the same magick that raises the Fairies in *Midsummer Night's Dream*, the Witches in *Macbeth*, and the Ghost in *Hamlet*, with thoughts and language so proper to the parts they sustain, and so peculiar to the talent of this Writer. But of the two last of these Plays I shall have occasion to take notice, among the Tragedies of Mr. *Shakespear*. If one undertook to examine the greatest part of these by those rules which are establish'd by *Aristotle*, and taken from the model of the *Grecian Stage*, it would be no very hard task to find a great many faults: But as *Shakespear* liv'd under a kind of mere light of nature, and had never been made acquainted with the regularity of those written precepts, so it would be hard to judge him by a law he knew nothing of. We are to consider him as a man that liv'd in a state of almost universal license and ignorance: there was no establish'd judge, but every one took the liberty to write according to the dictates of his own fancy. When one considers, that there is not one play before him of a reputation good enough to entitle it to an appearance on the present Stage, it cannot but be a matter of great wonder that he should advance dramatick Poetry so far as he did. The Fable is what is generally plac'd the first, among those that are reckon'd the constituent parts of a Tragick or Heroick Poem; not, perhaps, as it is the most difficult or beautiful, but as it is the first properly to be thought of in the contrivance and course of the whole; and with the Fable ought to be consider'd, the fit Disposition, Order and Conduct of its several parts. As it is not in this province of the *Drama* that the strength and mastery of *Shakespear* lay, so I shall not undertake the tedious and ill-natur'd trouble to point out the several faults he was guilty of in it. His Tales were seldom invented, but rather taken either from true History, or Novels and Romances: And he commonly made use of 'em in that order, with those Incidents, and that extent of time in which he found 'em in the Authors

b 4

from

(a) *Lord Falkland, Lord C. J. Vaughan, and Mr. Selden.*

from whence he borrow'd them. Almost all his historical Plays comprehend a great length of time, and very different and distinct places: And in his *Antony* and *Cleopatra*, the Scene travels over the greatest part of the *Roman* Empire. But in recompence for his carelessness in this point, when he comes to another part of the *Drama*, *The Manners of his Characters, in acting or speaking what is proper for them, and fit to be shown by the Poet*, he may be generally justify'd, and in very many places greatly commended. For those Plays which he has taken from the *English* or *Roman* history, let any man compare 'em, and he will find the character as exact in the Poet as the Historian. He seems indeed so far from proposing to himself any one action for a Subject, that the Title very often tells you, 'tis *The Life of King John, King Richard, &c.* What can be more agreeable to the idea our historians give of *Henry* the sixth, than the picture *Shakespeare* has drawn of him! His Manners are every where exactly the same with the story; one finds him still describ'd with simplicity, passive sanctity, want of courage, weakness of mind, and easie submission to the governance of an imperious Wife, or prevailing Faction: Tho' at the same time the Poet does justice to his good qualities, and moves the pity of his audience for him, by shewing him pious, disinterested, a contemner of the things of this world, and wholly resign'd to the severest dispensations of God's providence. There is a short Scene in the second part of *Henry VI.* which I cannot but think admirable in its kind. Cardinal *Beaufort*, who had murder'd the Duke of *Gloucester*, is shewn in the last agonies on his death-bed, with the good King praying over him. There is so much terror in one, so much tenderness and moving piety in the other, as must touch any one who is capable either of fear or pity. In his *Henry VIII.* that Prince is drawn with that greatness of mind, and all those good qualities which are attributed to him in any account of his reign. If his faults are not shewn in an equal degree, and the shades in this picture do not bear a just proportion to the lights, it is not that the Artist wanted either colours or skill in the disposition of 'em; but the truth, I believe, might be, that he forbore doing it out of regard to Queen *Elizabeth*, since it could have been no very great respect to the memory of his Mistress, to have expos'd some certain parts of her father's life upon the stage. He has dealt much more freely with the Minister of that great King, and certainly nothing was ever more justly written, than the character of Cardinal *Wolsey*. He has shewn him insolent in his prosperity; and yet, by a wonderful address, he makes his fall and ruin the subject of general compassion. The whole man, with his vices and virtues, is finely and exactly describ'd in the second scene of the fourth act. The distresses likewise of Queen *Catharine*, in this Play,

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Play, are very movingly touch'd; and tho' the art of the Poet has screen'd King *Henry* from any gross imputation of injustice, yet one is inclin'd to wish, the Queen had met with a fortune more worthy of her birth and virtue. Nor are the Manners, proper to the persons represented, less justly observ'd, in those characters taken from the *Roman History*; and of this, the fierceness and impatience of *Coriolanus*, his courage and disdain of the common people, the virtue and philosophical temper of *Brutus*, and the irregular greatness of mind in *M. Antony*, are beautiful proofs. For the two last especially, you find 'em exactly as they are describ'd by *Plutarch*, from whom certainly *Shakespear* copy'd 'em. He has indeed follow'd his original pretty close, and taken in several little incidents that might have been spar'd in a Play. But, as I hinted before, his design seems most commonly rather to describe those great men in the several fortunes and accidents of their lives, than to take any single great action, and form his work simply upon that. However, there are some of his pieces, where the Fable is founded upon one action only. Such are more especially, *Romeo and Juliet*, *Hamlet*, and *Othello*. The design in *Romeo and Juliet*, is plainly the punishment of their two families, for the unreasonable feuds and animosities that had been so long kept up between 'em, and occasion'd the effusion of so much blood. In the management of this story, he has shewn something wonderfully tender and passionate in the love-part, and very pitiful in the distress. *Hamlet* is founded on much the same Tale with the *Electra* of *Sophocles*. In each of 'em a young Prince is engaged to revenge the death of his father, their mothers are equally guilty, are both concern'd in the murder of their husbands, and are afterwards married to the murderers. There is in the first part of the *Greek Tragedy*, something very moving in the grief of *Electra*; but as Mr. *D'Acier* has observ'd, there is something very unnatural and shocking in the Manners he has given that Princess and *Orestes* in the latter part. *Orestes* embrues his hands in the blood of his own mother; and that barbarous action is perform'd, tho' not immediately upon the stage, yet so near, that the audience hear *Clytemnestra* crying out to *Ægysthus* for help, and to her son for mercy: While *Electra* her daughter, and a Princess (both of them characters that ought to have appear'd with more decency) stands upon the stage and encourages her brother in the Parricide. What horror does this not raise! *Clytemnestra* was a wicked woman, and had deserv'd to die; nay, in the truth of the story, she was kill'd by her own son; but to represent an action of this kind on the stage, is certainly an offence against those rules of manners proper to the persons, that ought to be observ'd there. On the contrary, let us only look a little on the conduct of *Shakespear*. *Hamlet* is represented with the same

same piety towards his father, and resolution to revenge his death, as *Orestes*; he has the same abhorrence for his mother's guilt, which, to provoke him the more, is heighten'd by incest: But 'tis with wonderful art and justness of judgment, that the Poet restrains him from doing violence to his mother. To prevent any thing of that kind, he makes his father's Ghost forbid that part of his vengeance.

*But howsoever thou pursu'st this Act,
Taint not thy mind, nor let thy soul contrive
Against thy mother ought; leave her to heav'n,
And to those thorns that in her bosom lodge,
To prick and sting her.*

This is to distinguish rightly between *Horror* and *Terror*. The latter is a proper passion of Tragedy, but the former ought always to be carefully avoided. And certainly no dramatick Writer ever succeeded better in raising *Terror* in the minds of an audience than *Shakespear* has done. The whole Tragedy of *Macbeth*, but more especially the scene where the King is murder'd, in the second act, as well as this Play, is a noble proof of that manly spirit with which he writ; and both shew how powerful he was, in giving the strongest motions to our souls that they are capable of. I cannot leave *Hamlet*, without taking notice of the advantage with which we have seen this Master-piece of *Shakespear* distinguish it self upon the stage, by Mr. *Betterton*'s fine performance of that part. A man, who tho' he had no other good qualities, as he has a great many, must have made his way into the esteem of all men of letters, by this only excellency. No man is better acquainted with *Shakespear*'s manner of expression, and indeed he has study'd him so well, and is so much a master of him, that whatever part of his he performs, he does it as if it had been written on purpose for him, and that the Author had exactly conceiv'd it as he plays it. I must own a particular obligation to him, for the most considerable part of the passages relating to this life, which I have here transmitted to the publick; his veneration for the memory of *Shakespear* having engaged him to make a journey into *Warwickshire*, on purpose to gather up what remains he could, of a name for which he had so great a veneration.

The

The following Instrument was transmitted to us by
John Anstis, Esq; Garter King at Arms: It is
mark'd, G. 13. p. 349.

[There is also a Manuscript in the Herald's Office, marked
W. 2, p. 276; where notice is taken of this Coat, and
that the Person to whom it was granted, had born Ma-
gistracy at Stratford upon Avon.]

TO all and singular Noble and Gentlemen of all Estates and
Degrees, bearing Arms, to whom these Presents shall come:
William Dethick, Garter Principal King of Arms of *England*, and
William Camden, alias *Clarencieux*, King of Arms for the South,
East, and West Parts of this Realm, send Greetings. Know ye,
that in all Nations and Kingdoms the Record and Remembrance
of the valiant Facts and virtuous Dispositions of worthy Men have
been made known and divulged by certain Shields of Arms and
Tokens of Chivalrie; the Grant or Testimony whereof apper-
teineth unto us, by virtue of our offices from the Queen's most
Excellent Majesty, and her Highness's most noble and victorious
Progenitors: Wherefore being solicited, and by credible Report
informed, that *John Shakespere*, now of *Stratford upon Avon* in
the County of *Warwick*, Gentleman, whose Great Grandfather
for his faithful and approved Service to the late most prudent
Prince, King *Henry VII.* of famous Memory, was advanced and
rewarded with Lands and Tenements, given to him in those Parts
of *Warwickshire*, where they have continued by some Descents
in good Reputation and Credit; And for that the said *John Shake-
spere* having married the Daughter and one of the Heirs of *Robert
Arden* of *Wellington* in the said County, and also produced this
his ancient Coat of Arms, heretofore assigned to him whilst he
was her Majesty's Officer and Bailiff of that Town. In confi-
deration of the Premises, and for the Encouragement of his Po-
sterity, unto whom such Blazon of Arms and Atchievements of
Inheritance from their said Mother, by the ancient Custom and
Laws of Arms, may lawfully descend; We the said Garter and
Clarencieux have assigned, granted, and confirmed, and by these
Presents exemplified unto the said *John Shakespere*, and to his
Posterity, that Shield and Coat of Arms, viz. *In a Field of Gold
upon a Bend Sables a Spear of the first, the Point upward, headed
Argent*; and for his Crest or Cognisance, *A Falcon, Or, with his
Wings displayed, standing on a Wreath of his Colours, supporting
a Spear armed headed, or steeled Silver*, fixed upon an Helmet
with Mantles and Tassels, as more plainly may appear depicted
in

in this Margent; And we have likewise impaled the same with the ancient Arms of the said *Arden of Wellingcote*; signifying thereby, that it may and shall be lawful for the said *John Shakespere*, Gent. to bear and use the same Shield of Arms, single or impaled, as aforesaid, during his natural Life; and that it shall be lawful for his Children, Issue, and Posterity, lawfully begotten, to bear, use, and quarter, and shew forth the same, with their due Differences, in all lawful warlike Feats and civil Use or Exercises, according to the Laws of Arms, and Custom that to Gentlemen belongeth, without Let or Interruption of any Person or Persons, for use or bearing the same. In Witness and Testimony whereof we have subscribed our Names, and fastned the Seals of our Offices. Given at the Office of Arms, *London*, the Day of in the Forty second Year of the Reign of our most Gracious Sovereign Lady *Elizabeth*, by the Grace of God, Queen of *England, France, and Ireland*, Defender of the Faith, &c. 1599.



TO THE
MEMORY of my beloved the AUTHOR,
Mr. *WILLIAM SHAKESPEAR*,

And what he hath left us.

TO draw no envy (*Shakespear*) on thy Name,
Am I thus ample to thy Book, and Fame:
While I confess thy writings to be such,
As neither Man, nor Muse can praise too much.
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant unto thy praise:
For seeliest Ignorance on these may light,
Which, when it sounds at best, but ecchoes right;
Or blind Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty Malice might pretend this praise,
And think to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art proof against them, and indeed
Above th' ill fortune of them, or the need.

I therefore

*I therefore will begin, Soul of the Age!
The applause! delight! the wonder of our Stage!
My Shakespear rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a room:
Thou art a Monument without a Tomb,
And art alive still, while thy Book doth live,
And we have wits to read, and praise to give.
That I not mix thee so, my brain excuses;
I mean with great, but disproportion'd Muses:
For if I thought my judgment were of years,
I should commit thee surely with thy Peers,
And tell how far thou didst our Lily out-shine,
Or sporting Kid, or Marlow's mighty Line.
And though thou hadst small Latin and less Greek,
From thence to honour thee, I would not seek
For names; but call forth thund'ring Æschylus,
Euripides, and Sophocles to us,
Pacuvius, Accius, him of Cordova dead,
To live again, to hear thy Buskin tread,
And shake a Stage: Or, when thy Socks were on,
Leave thee alone for the comparison
Of all, that insolent Greece, or haughty Rome
Sent forth, or since did from their ashes come.
Triumph, my Britain, thou hast one to show,
To whom all Scenes of Europe homage owe.
He was not of an age, but for all time!
And all the Muses, still were in their prime,
When like Apollo he came forth to warm
Our ears, or like a Mercury to charm!
Nature her self was proud of his designs,
And joy'd to wear the dressing of his Lines!
Which were so richly spun, and woven so fit,
As, since, she will vouchsafe no other wit.
The merry Greek, tart Aristophanes,
Neat Terence, witty Plautus, now not please;
But antiquated, and deserted lye,
As they were not of Nature's family.
Yet must I not give Nature all: Thy Art,
My gentle Shakespear, must enjoy a part.
For though the Poet's matter Nature be,
His Art doth give the Fashion. And, that he
Who casts to write a living line, must sweat,
(Such as thine are) and strike the second heat
Upon the Muses Anvile; turn the same,
(And himself with it) that he thinks to frame;*

Or

Or for the Laurel, he may gain a Scorn,
 For a good Poet's made, as well as born.
 And such wert thou. Look how the Father's face
 Lives in his Issue, even so the race
 Of Shakespear's mind and manners brightly shines
 In his well torned, and true filed lines:
 In each of which he seems to shake a Lance,
 As brandish'd at the eyes of Ignorance.
 Sweet Swan of Avon! what a sight it were
 To see thee in our water yet appear,
 And make those flights upon the Banks of Thames,
 That so did take Eliza, and our James!
 But stay, I see thee in the Hemisphere
 Advanc'd, and made a Constellation there!
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or chear the drooping Stage,
 Which, since thy flight from hence, hath mourn'd like night,
 And despairs day, but for thy Volume's light.

BEN. JOHNSON.



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THE
WORKS
OF

Mr. *WILLIAM SHAKESPEAR.*

VOLUME the FIRST.

CONSISTING OF

COMEDIES.

LONDON:

Printed for J. and P. Knapton, S. Birt, T. Longman,
H. Lintot, C. Hitch, J. Brindley, J. and R. Tonson and
S. Draper, R. and B. Wellington, E. New, and B. Dod.

MDCCXLV.

THE
WORKS
OF
PLAYS contain'd in this Volume.

MR. WILLIAM SHAKESPEARE.
The *TEMPEST*.

A MIDSUMMER NIGHT's DREAM.

The *TWO GENTLEMEN* of VERONA.

The *MERRY WIVES* of WINDSOR.
MEASURE for *MEASURE*.

The *COMEDY* of *ERRORS*.
MUCH ADO about *NOTHING*.



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MDCCLXV.

DRAMMATIC PERSONS

ALONSO, King of Naples.

Sebastian, his Brother.

Prospero, the right Duke of Milan.

FERDINAND, Son to the King of Naples.

GONZALO, an honest old Counsellor to the King of Naples.

ADRIAN, and FRANCISCO, Lords.

Caliban, a Savage, and deformed Slave.

TRINCULO, a Fool.

STEPHANO, a drunken Butler.

Master of a Ship, Boatswain, and Mariners.

MIRANDA, Daughter to Prospero.

THE TEMPEST

Spirits in the Machine.



Other Spirits attending on Prospero.

SCENE, on a desolate Island.

Vol. I.

THE

DRAMATIS PERSONÆ.

ALONSO, *King of Naples.*

Sebastian, *his Brother.*

Prospero, *the right Duke of Milan.*

Antonio, *his Brother, the usurping Duke of Milan.*

Ferdinand, *Son to the King of Naples.*

Gonzalo, *an honest old Counsellor to the King of Naples.*

Adrian, and Francisco, *Lords.*

Caliban, *a Salvage, and deformed Slave.*

Trinculo, *a Jester.*

Stephano, *a drunken Butler.*

Master of a Ship, Boatswain, and Mariners.

Miranda, *Daughter to Prospero.*

Ariel, *an airy Spirit.*

Iris,

Ceres,

Juno,

Nymphs,

Reapers,

} *Spirits in the Masque.*

Other Spirits attending on Prospero.

SCENE, *an uninhabited Island.*

THE



THE
T E M P E S T.

A C T I. S C E N E I.

On a Ship at Sea.

*A tempestuous noise of thunder and lightning heard:
Enter a Ship-master, and a Boatswain.*

MASTER.

BOATSWAIN.

Boatsf. Here master: what cheer?

Mast. Good, speak to th' mariners: fall
to't, yarely, or we run ourselves a-ground;
bestir, bestir.

Enter Mariners.

Boatsf. Hey my hearts, cheerly my hearts; yare, yare;
take in the top-sail; tend to th' master's whistle; —
blow 'till thou burst thy wind, if room enough.

*Enter Alonso, Sebastian, Anthonio, Ferdinand, Gonzalo,
and others.*

Alon. Good boatswain have care: where's the master?
play the men.

4 *The* T E M P E S T.

Boatsf. I pray now keep below.

Ant. Where is the master, boatswain?

Boatsf. Do you not hear him? you mar our labour; keep your cabins; you assist the storm.

Gonz. Nay, good be patient.

Boatsf. When the sea is. Hence. What care these Roarers for the name of King? to cabin; silence; trouble us not.

Gonz. Good: yet remember whom thou hast aboard.

Boatsf. None that I love more than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority. If you cannot, give thanks you have liv'd so long, and make your self ready in your cabin for the mischance of the hour, if it so hap. Cheerly good hearts: out of our way, I say. [*Exit.*]

Gonz. I have great comfort from this fellow; methinks he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good fate, to his hanging; make the rope of his destiny our cable, for our own doth little advantage: if he be not born to be hang'd, our case is miserable. [*Exit.*]

Re-enter Boatswain.

Boatsf. Down with the top-mast: yare, lower, lower; bring her to try with main-course. A plague upon this howling —

A cry within. Enter Sebastian, Anthonio and Gonzalo.

they are louder than the weather, or our office. Yet again? what do you here? shall we give o'er and drown? have you a mind to sink?

Seb. A pox o' your throat, you bawling, blasphemous, uncharitable dog.

Boatsf. Work you then.

Ant. Hang cur, hang, you whoreson insolent noisemaker; we are less afraid to be drown'd than thou art.

Gonz. I'll warrant him for drowning, though the Ship

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The T E M P E S T.

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were no stronger than a nut-shell, and as leaky as an un-
stanch'd wench.

Boats. Lay her a hold, a hold; set her two courses off
to sea again, lay her off.

Enter Mariners wet.

Mar. All lost! to prayers, to prayers! all lost!

Boats. What, must our mouths be cold?

Gonz. The King and Prince at pray'rs? let us assist 'em.
For our case is as theirs.

Seb. I'm out of patience.

Ant. We're merely cheated of our lives by drunkards:
This wide-chopt rascal---would thou might'st lie drowning
The washing of ten tides!

Gonz. He'll be hang'd yet,
Though every drop of water swear against it,
And gape at wid'st to glut him.

Seb. Mercy on us! [*A confused noise within.*]
We split, we split! farewell my wife and children,
Brother farewell: we split, we split, we split!

Ant. Let's all sink with the King.

Seb. Let's take leave of him. [*Exit.*]

Gonz. Now would I give a thousand furlongs of sea
for an acre of barren ground: 'ling, heath, broom, furze,
any thing; ——— the wills above be done, but I would
fain die a dry death. [*Exit.*]

S C E N E II.

The Inchanterd Island.

Enter Prospero and Miranda.

Mira. IF by your art (my dearest father) you have
Put the wild waters in this roar, allay them;
The sky it seems would pour down stinking pitch,

B 3

But

long heath, brown furze, any thing;

But that the sea, mounting to th' welkin's cheek,
 Dashes the fire out. O! I have suffer'd
 With those that I saw suffer: a brave vessel
 (Who had, no doubt, some noble creatures in her)
 Dash'd all to pieces. Oh! the cry did knock
 Against my very heart: poor souls, they perish'd:
 Had I been any God of pow'r, I would
 Have sunk the sea within the earth or e'er
 It should the good ship so have swallow'd, and
 The fraighted souls within her.

Pro. Be collected;

No more amazement; tell your piteous heart,
 There's no harm done.

Mira. O wo the day!

Pro. No harm.

I have done nothing but in care of thee
 (Of thee my dear one, thee my daughter) who
 Art ignorant of what thou art, nought knowing
 Of whence I am, nor that I'm more, or better
 Than *Prospero*, master of a full poor cell,
 And thy no greater father.

Mira. More to know

Did never meddle with my thoughts.

Pro. 'Tis time

I should inform thee farther. Lend thy hand,
 And pluck my magick garment from me: so!

[Lays down his mantle.

Lye there my Art. Wipe thou thine eyes, have comfort.
 The direful spectacle of the wreck, which touch'd
 The very virtue of compassion in thee,
 I have with such * 'provision' in mine art
 So safely order'd, that there's no soul lost;
 No not so much perdition as an hair
 Betid to any creature in the vessel
 Which thou heard'st cry, which thou saw'st sink: sit down,
 For thou must now know farther.

Mira. You have often

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The T E M P E S T.

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Begun to tell me what I am, but stopt,
And left me to the bootless inquisition;
Concluding, *Stay, not yet.*

Pro. The hour's now come,
The very minute bids thee ope thine ear,
Obey, and be attentive. Canst remember
A time before we came unto this cell?
I do not think thou canst, for then thou wast not
Out three years old.

Mira. Certainly, Sir, I can.

Pro. By what? by any other house, or person?
Of any thing the image, tell me, that
Hath kept in thy remembrance?

Mira. 'Tis far off;
And rather like a dream, than an assurance
That my remembrance warrants. Had I not
Four or five women once that tended me?

Pro. Thou hadst, and more, *Miranda*: but how is it
That this lives in thy mind? what see'st thou else
In the dark back-ward and abyssine of time?
If thou remember'st ought ere thou cam'st here,
How thou cam'st here thou may'st.

Mira. But that I do not.

[since

Pro. 'Tis twelve years since, *Miranda*; twelve years
Thy father was the Duke of *Milan*, and
A Prince of Pow'r.

Mira. Sir, are not you my father?

Pro. Thy mother was a piece of virtue, and
She said thou wast my daughter; and thy father
Was Duke of *Milan*,³ 'thou his only heir'
A Princess, no worse issu'd.

Mira. O the heav'ns!
What foul play had we that we came from thence?
Or blessed was't we did?

Pro. Both, both, my girl:
By foul play (as thou say'st) were we heav'd thence,
But blessedly help'd hither.

B 4

Mira.

3 and his only heir

Mira. My heart bleeds
To think o'th' teene that I have turn'd you to,
Which is from my remembrance. Please you, farther.

Pro. My brother and thy uncle, call'd *Antonio* —
I pray thee mark me, (that a brother should
Be so perfidious!) he whom next thy self
Of all the world I lov'd, and to him put
The manage of my state; as at that time
Through all the signories it was the first
And *Prospero* the prime Duke, being so reputed
In dignity; and for the liberal arts,
Without a parallel; those being all my study:
The government I cast upon my brother,
And to my state grew stranger, being transported
And rapt in secret studies. Thy false uncle —
(Dost thou attend me?)

Mira. Sir, most heedfully.

Pro. Being once perfected how to grant suits,
How to deny them; whom t'advance, and whom
4 'To plash' for over-topping; new created
The creatures that were mine; I say or chang'd 'em
Or else new form'd 'em; having both the key
Of officer and office, set all hearts
To what tune pleas'd his ear; that now he was
The ivy which had hid my princely trunk,
And suckt my verdure out on't. — Thou attend'st not.

Mira. Good Sir, I do.

Pro. I pray thee mark me then.
I thus neglecting worldly ends, all dedicated
To closeness, and the bettering of my mind
With that which, but by being so retired,
O'er-priz'd all popular rate, in my false brother
Awak'd an evil nature; and my trust,
Like a good parent, did beget of him
A falshood, in its contrary as great
As my trust was; which had indeed no limit,
A confidence *sans* bound. He being thus lorded,

4 To trash . . . old edit. Warb. emend.

Not only with what my revenue yielded,
But what my power might else exact; like one
5 'Who loving an untruth, and telling't oft',
6 'Makes' such a sinner of his memory
To credit his own lie; he did believe
He was indeed the Duke, from substitution
And executing th' outward face of royalty
With all prerogative. Hence his ambition growing —
7 'Dost thou hear, child?'

Mira. Your tale, Sir, would cure deafness.

Pro. To have no screen between this part he plaid,
And him he plaid it for, he needs will be
Absolute *Milan*. Me, poor man! — my library
Was Dukedom large enough; of temporal royalties
He thinks me now incapable: confederates
(So dry he was for sway) wi' th' King of *Naples*
To give him annual tribute, do him homage,
Subject his coronet to his crown, and bend
The Dukedom yet unbow'd (alas poor *Milan*!)
To much ignoble stooping.

Mira. O the heav'ns!

Pro. Mark ⁸ 'the' condition, and th' event, then tell me
If this might be a Brother?

Mira. I should fin,
To think not nobly of my grand-mother. [dition:]

Pro. ⁹ 'Good wombs have born bad sons. Now the con-
This King of *Naples* being an enemy
To me inveterate, hears my brother's suit;
Which was, that he in lieu o' th' premises,
Of homage, and I know not how much tribute,
Should presently extirpate me and mine
Out of the Dukedom, and confer fair *Milan*,
With all the honours, on my brother. Whereon
A treacherous army levy'd, one mid-night

Fated

5 Who having into truth, by telling of it, 6 Made

7 Dost thou hear? 8 his

9 *Mir.* Good wombs have born bad sons.

Pro. Now the condition: &c. . . . old edit. Theob. emend.

Fated to th' purpose, did *Antonio* open
The gates of *Milan*, and i' th' dead of darkness
The ministers for th' purpose hurry'd thence
Me and thy crying self.

Mira. Alack for pity!
I not remembring how I cry'd out then,
Will cry it o'er again; it is a hint
That wrings mine eyes to't.

Pro. Hear a little further,
And then I'll bring thee to the present business
Which now's upon's, without the which this story
Were most impertinent.

Mira. Why did they not
That hour destroy us?

Pro. Well demanded, wench;
My tale provokes that question. 'They durst not,'
So dear the love my people bore me, set
A mark so bloody on the business; but
With colours fairer painted their foul ends.
In few, they hurry'd us aboard a bark,
Bore us some leagues to sea, where they prepar'd
A rotten carcass of a boat, not rigg'd,
Nor tackle, nor sail, nor mast; the very rats
Instinctively had quit it: there they hoist us
To cry to th' sea that roar'd to us; to sigh
To winds, whose pity sighing back again
Did us but loving wrong.

Mira. Alack! what trouble
Was I then to you?

Pro. O! a cherubim
Thou wast that did preserve me: Thou didst smile
Infused with a fortitude from heav'n;
(When I have 'brack'd' the sea with drops full salt,
Under my burthen groan'd) which rais'd in me
An undergoing stomach, to bear up
Against what should ensue.

Mira. How came we a-shore?

1 Dear, they durst not, 2 deck'd

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The T E M P E S T.

II

Pro. By providence divine.

Some food we had, and some fresh water, that
A noble *Neopolitan Gonzalo*,
Out of his charity (being then appointed
Master of this design) did give us, with
Rich garments, linnens, stuffs, and necessaries
Which since have steeded much. So of his gentleness,
Knowing I lov'd my books, he furnish'd me
From my own library, with volumes that
I prize above my Dukedom.

Mira. Would I might
But ever see that man!

Pro. Now I arise :

Sit still, and hear the last of our sea-forrow.
Here in this island we arriv'd, and here
Have I, thy school-master, made thee more profit
Than other Princes can, that have more time
For vainer hours, and tutors not so careful.

Mira. Heav'ns thank you for't! And now I pray
you, Sir,
(For still 'tis beating in my mind) your reason
For raising this sea-storm?

Pro. Know thus far forth ;
By accident most strange bountiful fortune
(Now my dear lady) hath mine enemies
Brought to this shore : and by my prescience
I find my *Zenith* doth depend upon
A most auspicious star, whose influence
If now I court not, but omit, my fortunes
Will ever after droop. — Here cease more questions,
Thou art inclin'd to sleep. 'Tis a good dulness,
And give it way ; I know thou can'st not chuse.
Come away, servant, come ; I'm ready now :
Approach, my *Ariel*. Come,

SCENE

S C E N E III.

Enter Ariel.

Ari. All hail, great master! grave Sir, hail! I come
To answer thy best pleasure. Be't to fly;
To swim; to dive into the fire; to ride
On the curl'd clouds: to thy strong bidding task
Ariel and all his qualities.

Pro. Hast thou, spirit,
Perform'd to point the tempest that I bad thee?

Ari. To every article.
I boarded the King's ship: now on the beak,
Now in the waste, the deck, in every cabin,
I flam'd amazement. Sometimes I'd divide,
And burn in many places; on the top-mast
The yards and bolt-sprit would I flame distinctly,
Then meet and join. *Jove's* lightnings, the precursors
Of dreadful thunder-claps, more momentary
And sight out-running were not; the fire and cracks
Of sulphurous roaring the most mighty *Neptune*
Seem'd to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

Pro. 'That's my brave spirit!
Who was so firm, so constant, that this coil
Would not infect his reason?

Ari. Not a foul
But felt a fever of the mind, and plaid
Some tricks of desperation: all but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all a-fire with me: the King's son *Ferdinand*
With hair up-staring (then like reeds, not hair)
Was the first Man that leap'd; cry'd hell is empty,
And all the devils are here.

Pro. Why that's my spirit!
But was not this nigh shore?

Ari. Close by, my master.

3 My brave, brave spirit!

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Pro. But are they, *Ariel*, safe?

Ari. Not a hair perish'd:

On their sustaining garments not a blemish,
But fresher than before. And as thou badst me,
In troops I have dispers'd them 'bout the Isle:
The King's son have I landed by himself,
Whom I left cooling of the air with sighs
In an odd angle of the Isle, and sitting,
His arms in this sad knot.

Pro. Of the King's ship

The mariners, say how thou hast dispos'd,
And all the rest o' th' fleet?

Ari. Safely in harbour

Is the King's ship; in the deep nook, where once
Thou call'dst me up at midnight, to fetch dew
From the still-vest *Bermoothes* ^a, there she's hid:
The mariners all under hatches stow'd,
+ 'Whom' with a charm join'd to their suffered labour,
I've left asleep; and for the rest o' th' fleet
(Which I dispers'd) they all have met again,
And are upon the *Mediterranean* flote,
Bound sadly home for *Naples*,
Supposing that they saw the King's ship wreck'd,
And his great person perish.

Pro. *Ariel*, thy charge

Exactly is perform'd; but there's more work:
What is the time o' th' day?

Ari. Past the mid season.

Pro. At least two glassess: the time 'twixt six and now
Must by us both be spent most precious.

Ari. Is there more toil? since thou dost give me pains,

Let

(a) This is the Spanish pronunciation of *Bermudas*: the account of
which Island in *Purchas's Pilgrimage* is, that it was call'd the Island
of Devils and the enchanted Island, these names being given it from
the monstrous tempests which there have been often sustain'd. And
again speaking of the whole cluster of Islands with which the great
one is surrounded, he saith, The Islands seem rent with tempests of
thunder, lightning and rain, which threaten in time to devour them
all.

4 Who

Pro.

Let me remember thee what thou hast promis'd,
Which is not yet perform'd me.

Pro. How now? moody?

What is't thou canst demand?

Ari. My liberty.

Pro. Before the time be out? no more.

Ari. I pr'ythee

Remember I have done thee worthy service,
Told thee no lies, made no mistakings, serv'd
Without or grudge or grumbings; thou didst promise
To bate me a full year.

Pro. Dost thou forget

From what a torment I did free thee?

Ari. No.

Pro. Thou dost; and think'st it much to tread the ooze
Of the salt deep;
To run upon the sharp wind of the North,
To do me business in the veins o'th' earth,
When it is bak'd with frost.

Ari. I do not, Sir.

Pro. Thou ly'st, malignant thing: hast thou forgot
The foul witch *Sycorax*, who with age and envy
Was grown into a hoop? hast thou forgot her?

Ari. No, Sir.

Pro. Thou hast: where was she born? speak; tell

Ari. Sir, in *Argier*.

Pro. Oh, was she so? I must
Once in a month recount what thou hast been,
Which thou forget'st. This damn'd witch *Sycorax*,
For mischiefs manifold, ⁶ 'sorceries too terrible'
To enter human hearing, from *Argier*
Thou know'st was banish'd: for one thing she did
They would not take her life. Is this not true?

Ari. Ay, Sir.

Pro. This blue-ey'd hag was hither brought with child,
And here was left by th' sailors; thou my slave,

5 tell me,

6 and sorceries terrible

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As thou report'st thy self, wast then her servant:
And, for thou wast a spirit too delicate
To act her earthly and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd, thou didst painfully remain
A dozen years, within which space she dy'd,
And left thee there: where thou didst vent thy groans
As fast as mill-wheels strike. Then was this Island
(Save for the son that she did litter here,
A freckl'd whelp, hag-born) not honour'd with
A human shape.

Ari. Yes; *Caliban* her son.

Pro. Dull thing, I say so: he, that *Caliban*
Whom now I keep in service. Thou best know'st
What torment I did find thee in; thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears; it was a torment
To lay upon the damn'd, which *Sycorax*
Could not again undo: it was mine art,
When I arriv'd and heard thee, that made gape
The pine, and let thee out.

Ari. I thank thee, master.

Pro. If thou more murmur'st, I will rend an oak
And peg thee in his knotty entrails, 'till
Thou'st howl'd away twelve winters.

Ari. Pardon, master.

I will be correspondent to command,
And do my spiriting gently.

Pro. Do so: and after two days I'll discharge thee.

Ari. Oh! That's my noble master:

What shall I do? say what? what shall I do?

Pro. Go make thyself like to a nymph o' th' sea.
Be subject to no sight but mine: invisible
To every eye-ball else. Go take this shape,
And hither come in't: ? 'hence' with diligence. [*Exit Ariel.*

? Go hence

• Awake

Awake, dear heart awake, thou hast slept well,
Awake.

Mira. The strangeness of your story put
Heaviness in me.

Pro. Shake it off: come on,
We'll visit *Caliban* my slave, who never
Yields us kind answer.

Mira. 'Tis a villain, Sir,
I do not love to look on —

Pro. But as 'tis
We cannot miss him: he does make our fire,
Fetch in our wood, and serves in offices
That profit us. What ho! slave! *Caliban!*
Thou earth thou! speak.

Cal. (*within.*) There's wood enough within.

Pro. Come forth, I say, there's other business for thee.

Enter Ariel like a Water-Nymph.

Fine apparition! my quaint *Ariel*,
Hark in thine ear.

Ari. My lord, it shall be done. *[Exit.]*

Pro. Thou poisonous slave, got by the devil himself
Upon thy wicked dam; come forth, thou tortoise.

S C E N E IV.

Enter Caliban.

Cal. As wicked dew as e'er my mother brush'd
With raven's feather from unwholsome fen,
Drop on you both! a south-west blow on ye,
And blister you all o'er!

Pro. For this, be sure, to-night thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee: thou shalt be pinch'd
As thick as honey-combs, each pinch more stinging
Than bees that made 'em.

Cal.

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Cal.

Cal. I must eat my dinner.

This Island's mine by *Sycorax* my mother,
Which thou tak'dst from me. When thou camest first
Thou stroak'dst me and mad'st much of me; would'st
Water with berries in't; and teach me how [give me
To name the bigger light, and how the less,
That burn by day and night: and then I lov'd thee,
And shew'd thee all the qualities o' th' Isle,
The fresh springs, brine-pits; barren place and fertile.
Curs'd be I that I did so! all the charms
Of *Sycorax*, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Who first was mine own King: and here you sty me
In this hard rock, whiles you do keep from me
The rest of th' Island.

Pro. Thou most lying slave,
Whom stripes may move, not kindness; I have us'd thee
Filt' as thou art) 'with human care, and lodg'd thee
In mine own cell, 'till thou didst seek to violate
The honour of my child.

Cal. Oh ho, oh ho, I wou'd it had been done!
Thou didst prevent me, I had peopled else
This Isle with *Calibans*.

Pro. 'Abhorred slave;
Who any print of goodness will not take,
Being capable of all ill! I pity'd thee,
Took pains to make thee speak, taught thee each hour
One thing or other. 'When thou could'st not, savage,
Shew thine own meaning, but didst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race

VOL. I.

C

(Tho'

8 with human care, and lodg'd
In mine own cell,

9 *Mira.* Abhorred slave; *This speech taken from Miranda and
even to Prospero by Theobald.*

1 ——— When thou did'st not, savage,

Know thine own meaning, but wouldst gabble like . . . old edit.

*This amendment Mr. Warburton propos'd in his specimen of an edition
of this author, published in the General Dictionary.*

Cal.

(Tho' thou didst learn) had that in't, which good natures
Could not abide to be with; therefore wast thou
Deservedly confin'd into this rock.

Cal. You taught me language, and my profit on't
Is, I know how to curse: the red-plague rid you
For learning me your language!

Pro. Hag-feed, hence!
Fetch us in fewel, and be quick (thou 'wert best)
To answer other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar,
That beasts shall tremble at thy din.

Cal. No, pray thee.
I must obey, his art is of such pow'r.
It would controul my dam's god *Setebos*,
And make a vassal of him.

Pro. So, slave, hence! [Exit Caliban.

S C E N E V.

Enter Ferdinand, and Ariel invisible, playing and singing.

ARIEL's SONG.

*Come unto these yellow sands,
And then take hands:
Curt'sied when you have and kist;
The wild waves whist;
Foot it featly here and there,
And sweet sprites the burthen bear.*

[Burthen dispersedly.

*Hark, bark, bough-wawgh: the watch-dogs bark,
Bough-wawgh.*

*Ari. Hark, bark, I hear
The strain of strutting chanticlere,
Cry Cock-a-doodle-do.*

Fer.

Fer. Where should this Musick be? in air, or earth?
It sounds no more, and sure it waits upon
Some God o' th' Island. Sitting on a bank,
Weeping against the King my father's wreck,
This musick crept by me upon the waters
Allaying both their fury and my passion,
With it's sweet air: thence I have follow'd it,
Or it hath drawn me rather—but 'tis gone.
No, it begins again.

A R I E L's S O N G.

*Full fathom five thy father lyes,
Of his bones are coral made:
Those are pearls that were his eyes,
Nothing of him that doth fade,
But doth suffer a sea-change,
Into something rich and strange.
Sea-nymphs hourly ring his knell.
Hark, now I hear them, ding-dong bell.*
[Burthen: ding, dong.]

Fer. The ditty does remember my drown'd father;
This is no mortal business, nor no sound
That the earth owns: I hear it now above me.

S C E N E VI.

Pro. The fringed curtains of thine eye advance,
And say what thou seest yond.

Mira. What is't, a spirit?
Lord, how it looks about! believe me, Sir,
It carries a brave form. But 'tis a spirit.

Pro. No, wench, it eats, and sleeps, and hath such senses
As we have, such. This gallant which thou seest
Was in the wreck: and, but he's something stain'd
With grief (that's beauty's canker) thou might'st call him
A goodly person. He hath lost his fellows,
And strays about to find 'em.

Mira. I might call him
A thing divine, for nothing natural
I ever saw so noble.

Pro. It goes on, [*Aside.*
I see, as my soul prompts it. "Spirit, I'll free thee"
Within two days for this.

Fer. Most sure the goddess
On whom these ayres attend! vouchsafe my pray'r
May know if you remain upon this Island,
And that you will some good instruction give
How I may bear me here: my prime request
(Which I do last pronounce) is, O you wonder!
If you be made or no?

Mira. No wonder, Sir,
But certainly a maid.

Fer. My language! heav'ns!
I am the best of them that speak this speech,
Were I but where 'tis spoken.

Pro. How? the best?
What wert thou if the King of *Naples* heard thee?

Fer. A single thing, as I am now, that wonders
To hear thee speak of *Naples*. He does hear me;
And that he does, I weep: my self am *Naples*,
Who, with mine eyes, (ne'er since at ebb) beheld
The King my father wreck'd.

Mira. Alack, for mercy!

Fer. Yes faith, and all his lords; the Duke of *Milan*
And his brave son, being twain.

Pro. The Duke of *Milan*
And his more braver daughter could controll thee,
If now 'twere fit to do't:—At the first sight
They have chang'd eyes: (delicate *Ariel*,
I'll set thee free for this.) A word, good Sir,
I fear you've done yourself some wrong: a word.

Mira. Why speaks my Father so ungently? this
Is the third man that e'er I saw; the first
That e'er I sigh'd for. Pity move my father

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2 Spirit, fine spirit, I'll free thee

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Fer. O, if a Virgin,
And your affection not gone forth, I'll make you
The Queen of Naples.

Pro. Soft Sir, one word more.—
They're both in either's power : but this swift business
I must uneasy make, lest too light winning
Make the prize light. Sir, one word more ; *I charge thee*
[To Ariel.

That thou attend me, thou dost here usurp
The name thou ow'st not, and hast put thyself
Upon this Island, as a spy, to win it
From me, the lord on't.

Fer. No, as I'm a man.

Mira. There's nothing ill can dwell in such a temple.
If the ill spirit have so fair an house,
Good things will strive to dwell with't.

Pro. Follow me.
Speak you not for him : he's a traitor. Come,
I'll manacle thy neck, and feet together ;
Sea-water shalt thou drink, thy food shall be
The fresh-brook muscles, wither'd roots, and husks
Wherein the acorn cradled. Follow.

Fer. No,
I will resist such entertainment, 'till
Mine enemy has more power.
[He draws, and is charmed from moving.

Mira. O dear father,
Make not too rash a tryal of him ; for
He's gentle, 'tho' not fearful.

Pro. What I say,
My foot my tutor ? put thy sword up, traitor,
Who mak'st a shew, but dar'st not strike ; thy conscience
is 'all' possesst with guilt : come from thy ward,
For I can here disarm thee with this stick,
And make thy weapon drop.

Mira. Beseech you, father.

C 3

Pro.

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22 *The* T E M P E S T.

Pro. Hence : hang not on my garment.

Mira. Sir, have pity ;
I'll be his surety.

Pro. Silence : one word more
Shall make me chide thee, if not hate thee. What,
An advocate for an Impostor ? hush !
Thou think'st there are no more such shapes as he,
(Having seen but him and *Caliban*) foolish wench,
To th' most of men this is a *Caliban*,
And they to him are angels.

Mira. My affections
Are then most humble : I have no ambition
To see a goodlier man.

Pro. Come on, obey :
Thy nerves are in their infancy again,
And have no vigour in them.

Fer. So they are :
My spirits, as in a dream, are all bound up,
My father's loss, the weakness which I feel,
The wreck of all my friends, and this man's threats,
To whom I am subdu'd, are but light to me,
Might I but through my prison once a day
Behold this maid : all corners else o' th' earth
Let liberty make use of ; space enough
Have I, in such a prison.

Pro. It works : come on.
Thou hast done well, fine *Ariel* : follow me.
Hark what thou else shalt do me.

Mira. Be of comfort,
My father's of a better nature, Sir,
Than he appears by speech : this is unwonted
Which now came from him.

Pro. Thou shalt be as free [*To Ariel*
As mountain winds ; but then exactly do
All points of my command.

Ari. To th' syllable.

Pro. Come follow : speak not for him. [*Exeunt*

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A C T II. S C E N E I.

Another Part of the Island.

Enter Alonso, Sebastian, Anthonio, Gonzalo, Adrian, Francisco, and others.

GONZALO.

BESEECH you Sir, be merry: you have cause
(So have we all) of joy; for our escape
Is much beyond our loss; our hint of woe
Is common; every day, some sailor's wife,
The masters of some merchant, and the merchant
Have just our theme of woe: but for the miracle,
(I mean our preservation) few in millions
Can speak like us: then wisely, good Sir, weigh
Our sorrow with our comfort.

Alon. Pr'ythee peace.

Seb. He receives comfort like cold porridge.

Ant. 'The adviser' will not give o'er so.

Seb. Look, he's winding up the watch of his wit, by
and by it will strike.

Gon. Sir.

Seb. On: tell.

Gon. When every grief is entertain'd that's offer'd;
comes to the entertainer——

Seb. A dollor.

Gon. Dolour comes to him indeed, you have spoken
truer than he propos'd.

Seb. You have taken it wifelier than I meant you should.

Gon. Therefore, my lord.

Ant. Fie, what a spend-thrift he is of his tongue?

Alon. I pr'ythee spare.

C 4

Gon.

5 The visitor . . . old edit. Warb. emend.

Gon. Well, I have done: but yet—

Seb. He will be talking.

Ant. Which of them, he, or *Adrian*, for a good wager, first begins to crow?

Seb. The old cock.

Ant. The cockrell.

Seb. Done: the wager?

Ant. A laughter.

Seb. A match.

Adr. Though this Island seem to be desart—

Seb. Ha, ha, ha.

Ant. So: you're paid.

Adr. Uninhabitable, and almost inaccessible—

Seb. Yet,——

Adr. Yet,——

Ant. He could not miss't.

Adr. It must needs be of subtle, tender, and delicate temperance.

Ant. Temperance was a delicate wench.

Seb. Ay, and a subtle, as he most learnedly deliver'd.

Adr. The air breathes upon us here most sweetly.

Seb. As if it had lungs, and rotten ones.

Ant. Or, as 'twere perfum'd by a fen.

Gon. Here is every thing advantageous to life,

Ant. True, save means to live.

Seb. Of that there's none or little.

Gon. How lush and lusty the grass looks? how green?

Ant. The ground indeed is tawny.

Seb. With an eye of green in't.

Ant. He misses not much.

Seb. No: he does but mistake the truth totally.

Gon. But the rarity of it is, which is indeed almost beyond credit——

Seb. As many voucht rarities are.

Gon. That our garments being (as they were) drench'd in the sea, hold notwithstanding their freshness and glosses, being rather new dy'd than stain'd with salt water.

Ant. If but one of his pockets could speak, would it not say he lies?

Seb.

Seb.

Gon.

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King's

Seb.

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Adr.

to their

Gon.

Ant.

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Seb.

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Adr.

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Gon.

Adr.

Gon.

Ant.

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Ant.

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Gon.

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Ant.

Seb.

Ant.

Gon.

I wore

Ant.

Gon.

Alon.

Seb. Ay, or very falsely pocket up his report.

Gon. Methinks our garments are now as fresh as when we put them on first in *Africk*, at the marriage of the King's fair daughter *Claribel* to the King of *Tunis*.

Seb. 'Twas a sweet marriage, and we prosper well in our return.

Adr. *Tunis* was never graced before with such a paragon to their Queen.

Gon. Not since widow *Dido*'s time.

Ant. Widow? a pox o' that: how came that widow in? widow *Dido*!

Seb. What if he had said widower *Aeneas* too? Good lord, how you take it!

Adr. Widow *Dido*, said you? you make me study of that: she was of *Carthage*, not of *Tunis*.

Gon. This *Tunis*, Sir, was *Carthage*.

Adr. *Carthage*?

Gon. I assure you *Carthage*.

Ant. His word is more than the miraculous harp.

Seb. He hath rais'd the wall, and houses too.

Ant. What impossible matter will he make easie next?

Seb. I think he will carry this Island home in his pocket, and give it his son for an apple.

Ant. And sowing the kernels of it in the sea, bring forth more Islands.

Gon. Ay.

Ant. Why in good time.

Gon. Sir, we were talking that our garments seem now as fresh as when we were at *Tunis* at the marriage of your daughter, who is now Queen.

Ant. And the rarest that e'er came there,

Seb. Bate, I beseech you, widow *Dido*.

Ant. O, widow *Dido*! ay, widow *Dido*!

Gon. Is not my doublet, Sir, as fresh as the first day I wore it? I mean in a fort.

Ant. That fort was well fish'd for.

Gon. When I wore it at your daughter's marriage.

Alon. You cram these words into mine ears against

The

The stomach of my sense. Would I had never
 Married my daughter there! for coming thence
 My son is lost, and, in my rate, she too,
 Who is so far from *Italy* remov'd,
 I ne'er again shall see her: O thou mine heir
 Of *Naples* and of *Milan*, what strange fish
 Hath made his meal on thee?

Fran. Sir, he may live.

I saw him beat the surges under him,
 And ride upon their backs; he trod the water,
 Whose enmity he flung aside; and breasted
 The surge most swell'd that met him: his bold head
 'Bove the contentious waves he kept, and oar'd
 Himself with his good arms in lusty strokes
 To th' shore; that o'er his wave-worn basis bow'd
 As stooping to relieve him: I not doubt
 He came alive to land.

Alon. No, no, he's gone.

Seb. Sir, you may thank yourself for this great loss,
 That would not bless our *Europe* with your daughter,
 But rather lose her to an *African*;
 Where she, at least, is banish'd from your eye,
 Who hath cause to wet the grief on't.

Alon. Pr'ythee peace.

Seb. You were kneel'd to, and importun'd otherwise
 By all of us: and the fair soul her self
 Weigh'd between loathness and obedience, at
 Which end the beam should bow. We've lost your son
 I fear for ever: *Milan* and *Naples* have
 More widows in them of this business' making,
 Than we bring men to comfort them: the fault's
 Your own.

Alon. So is the dearest of the loss.

Gon. My lord *Sebastian*,
 The truth you speak doth lack some gentleness
 And th' time you speak it in: you rub the sore
 When you should bring the plaister.

Seb. Very well.

Ant.
Gon.
 When
Seb.
Ant.
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Ant.
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Ant.

Ant. And most chirurgeonly.

Gon. It is foul weather in us all, good Sir,
When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I the ⁶ 'planting' of this Isle, my lord —

Ant. He'd sow't with nettle-seed.

Seb. Or docks, or mallows.

Gon. And were the King ⁷ 'of it,' what would I do?

Seb. Scape being drunk, for want of wine.

Gon. I' th' commonwealth I would by contraries
Execute all things: for no kind of traffick

Would I admit; no name of magistrate;

Letters should not be known; wealth, poverty,

And use of service, none; contract, succession,

Borne, bound of land, tilth, ⁸ 'vineyard, olives, none;

No use of metal, corn, or wine, or oyl;

No occupation, all men idle, all,

And women too; but innocent and pure;

No Sov'reignty,

Seb. And yet he would be King on't.

Ant. The latter end of his commonwealth forgets the
beginning.

Gon. All things in common nature should produce

Without sweat or endeavour. Treason, felony,

Sword, pike, knife, gun, or need of any engine

Would I not have; but nature should bring forth,

Of its own kind, all foyzon, all abundance

To feed my innocent people.

Seb. No marrying 'mong his subjects?

Ant. None, man; all idle; whores and knaves.

Gon. I would with such perfection govern, Sir,

T' excell the golden age.

Seb. Save his Majesty!

Ant. Long live Gonzalo!

Gon. And do you mark me, Sir?

Ant. Pr'ythee no more; thou dost talk nothing to me.

Gon.

⁶ plantation ⁷ on't, ⁸ vineyard, none;

Gon. I do well believe your Highness, and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs, that they always use to laugh at nothing.

Ant. 'Twas you we laugh'd at.

Gon. Who, in this kind of merry fooling, am nothing to you: so you may continue, and laugh at nothing still.

Ant. What a blow was there given?

Seb. An it had not fallen flat-long.

Gon. You are gentlemen of brave metal; you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

[Enter Ariel playing solemn musick.

Seb. We would so, and then go a bat-fowling.

Ant. Nay, good my lord be not angry.

Gon. No I warrant you, I will not adventure my discretion so weakly: will you laugh me asleep, for I am very heavy?

Ant. Go sleep, and hear us.

Alon. What all so soon asleep? I wish mine eyes Would with themselves shut up my thoughts: I find They are inclin'd to do so.

Seb. Please you, Sir,

Do not omit the heavy offer of it:
It seldom visits sorrow; when it doth,
It is a comforter,

Ant. We two, my lord,
Will guard your person, while you take your rest,
And watch your safety.

Alon. Thank you: wond'rous heavy.

[All sleep but Seb. and Ant.

Seb. What a strange drowsiness possesses them?

Ant. It is the quality o' th' climate.

Seb. Why

Doth it not then our eye-lids sink? I find not
Myself dispos'd to sleep.

Ant. Nor I, my spirits are nimble;
They fell together all as by consent,

They

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Ant.

Seb.

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Ant.

They dropt as by a thunder-stroke. What might?
 Worthy *Sebastian* — O, what might? — no more.
 And yet methinks I see it in thy face,
 What thou should'st be: th' occasion speaks thee, and
 My strong imagination sees a crown
 Dropping upon thy head.

Seb. What, art thou waking?

Ant. Do you not hear me speak?

Seb. I do; and surely

It is a sleepy language, and thou speak'st
 Out of thy sleep: what is it thou didst say?
 This is a strange repose, to be asleep
 With eyes wide open: standing, speaking, moving;
 And yet so fast asleep.

Ant. Noble *Sebastian*,

Thou let'st thy fortune sleep, die rather; wink'st
 Whilst thou art waking.

Seb. Thou dost snore distinctly;
 There's meaning in thy snores.

Ant. I am more serious than my custom. You
 Must be so, if you heed me; which to do,
 'Troubles thee not.'

Seb. Well: I am standing water.

Ant. I'll teach you how to flow.

Seb. Do so: to ebb
 Hereditary sloth instructs me.

Ant. Oh!
 If you but knew how you the purpose cherish,
 Whilst thus you mock it; how in stripping it
 You more invest it! ebbing men, indeed,
 Most often do so near the bottom run,
 By their own fear or sloth.

Seb. Pr'ythee say on,
 The setting of thine eye and cheek proclaim
 A matter from thee; and a birth, indeed,
 Which throes thee much to yield.

Ant. 'Why then thus Sir:'

Although

9 Trebbles thee o'er.

1 Thus Sir:

Although this lord of weak remembrance ; this
 Who shall be of as little memory
 When he is earth'd, hath here almost persuaded
 (For he's a spirit of persuasion, only
 Professes to persuade) the King his son's alive ;
 'Tis as impossible that he's undrown'd,
 As he that sleeps here, swims.

Seb. I have no hope
 That he's undrown'd.

Ant. O, out of that no hope,
 What great hope have you? no hope that way, is
 Another way so high an hope, that even
 Ambition cannot pierce a wink beyond,
 But ²'drops' discovery there. Will you grant, with me,
 That *Ferdinand* is drown'd?

Seb. He's gone.

Ant. Then tell me
 Who's the next heir of *Naples*?

Seb. *Claribel*.

Ant. She that is Queen of *Tunis*; she that dwells
 Ten leagues beyond man's life ; she that from *Naples*
 Can have no ^a Note unless the sun were post,
 (The man i'th' moon's too slow) 'till new-born chins
 Be rough and razorable ; she ³'from' whom
 We were sea-swallow'd ; tho' some, cast again,
 May by that destiny perform an act
 Whereof what's past is prologue, what to come
 Is yours and my discharge —

Seb. What stuff is this? how say you?
 'Tis true, my brother's daughter's Queen of *Tunis*,
 So is she heir of *Naples*, 'twixt which regions
 There is some space.

Ant. A space whose ev'ry cubit
 Seems to cry out, ⁴'how shalt thou, *Claribel*,
 Measure it back' to *Naples*? Keep in *Tunis*,

(a) No advices by letter.

² doubt

³ for . . . old edit. Theob. emend.

⁴ how shall that *Claribel*?

Measure us back.

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And let *Sebastian* wake. Say, this were death
That now hath seiz'd them, why they were no worse
Than now they are: there be that can rule *Naples*
As well as he that sleeps; lords that can prate
As amply, and unnecessarily,
As this *Gonzalo*; I myself could make
A Chough of as deep chat. O, that you bore
The mind that I do; what a sleep were this
For your advancement! do you understand me?

Seb. Methinks I do.

Ant. And how does your content
Tender your own good fortune?

Seb. I remember

You did supplant your brother *Prosp'ro*.

Ant. True:

And look how well my garments fit upon me,
Much feater than before. My brother's servants
Were then my fellows, now they are my men.

Seb. But for your conscience.

Ant. Ay, Sir; where lyes that?

If 'twere a kybe, 'twould put me to my slipper:
But I feel not this deity in my bosom.

Ten consciences that 'stood 'twixt me and *Milan*,
'Candy'd were they, wou'd melt ere they molested.

Here lyes your brother ———

No better than the earth he lyes upon,
If he were that which now he's like, that's dead;
Whom I with this obedient steel, three inches of it,
Can lay to bed for ever; you, doing thus,
To the perpetual wink for ay might put
This ancient Morfel, this Sir Prudence, who
Should not upbraid our course. For all the rest,
Thy'll take suggestion, as a cat laps milk;
They'll tell the clock to any business that
We say befits the hour.

Seb. Thy case, dear friend,
Shall be my precedent: as thou got'st *Milan*,

I'll

5 stand 6 Candy'd be they, and melt, ere they molest!

I'll come by *Naples*. Draw thy sword, one stroke
Shall free thee from the tribute which thou pay'st,
And I the King shall love thee.

Ant. Draw together:
And when I rear my hand, do you the like
To fall it on *Gonzalo*.

Seb. But one word.

Enter Ariel with Musick and Song.

Ari. My master through his art foresees the danger
That you, his friend, are in; and sends me forth
(For else his project dies) to keep 'you' living.

[Sings in *Gonzalo's* Ear,

While you here do snoring lye,

Open-ey'd conspiracy

His time doth take:

If of life you keep a care,

Shake off slumber, and beware

Awake! awake!

Ant. Then let us both be fudden.

Gon. Now, good angels preserve the King!

[*They wake.*

Alon. Why how now ho? awake! why are you drawn?
Wherefore this ghastly looking?

Gon. What's the matter?

Seb. While we stood here securing your repose,
Ev'n now we heard a hollow burst of bellowing
Like bulls, or rather lions; did't not wake you?
It strook mine ear most terribly.

Alon. I heard nothing.

Ant. O, 'twas a din to fright a monster's ear;
To make an earthquake: sure it was the roar
Of a whole herd of lions.

Alon. Heard you this?

Gon. Upon mine honour, Sir, I heard a humming,
And that a strange one too, which did awake me.
I shak'd you, Sir, and cry'd; as mine eyes open'd,

I saw

I saw their weapons drawn: there was a noise,
That's Verity. 'Tis best we stand on guard;
Or that we quit this place: let's draw our weapons.

Alon. Lead off this ground, and let's make further search
For my poor son.

Gon. Heav'ns keep him from these beasts!
For he's sure i' th' Island.

Alon. Lead away.

Ari. *Prosp'ro* my lord shall know what I have done.
So, King, go safely on to seek thy son. [Exeunt.

S C E N E II.

Changes to another part of the Island.

*Enter Caliban with a burden of wood; a noise of
thunder heard.*

Cal. ALL the infections that the sun sucks up [him
From bogs, fens, flats, on *Prosper* fall, and make
By inch-meal a disease! his spirits hear me,
And yet I needs must curse. But they'll not pinch,
Fright me with urchin shews, pitch me i' th' mire,
Nor lead me, like a fire-brand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me.
Sometime like apes, that moe and chatter at me,
And after bite me; then like hedge-hogs, which
Lye tumbling in my bare-foot-way, and mount
Their pricks at my foot-fall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness. Lo! now! lo!

Enter Trinculo.

Here comes a sp'rit of his now to torment me,
For bringing wood in slowly. I'll fall flat,
Perchance he will not mind me.

VOL. I.

D

Trin.

Trin. Here's neither bush nor shrub to bear off any weather at all, and another storm brewing; I hear it sing i'th' wind: yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor. If it should thunder as it did before, I know not where to hide my head: yond same cloud cannot chuse but fall by pailfuls——What have we here, a man or a fish? dead or alive? a fish; he smells like a fish: a very ancient and fish-like smell. A kind of, not of the newest, *Poor John*: a strange fish! Were I in *England* now, as once I was, and had but this fish painted, not an holyday-fool there but would give a piece of silver. There would this monster make a man; any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead *Indian*. Legg'd like a man! and his fins like arms! warm o' my troth! I do now let loose my opinion, hold it no longer; this is no fish, but an *Islander* that hath lately suffer'd by a thunder-bolt. Alas! the storm is come again. My best way is to creep under his gabardine: there is no other shelter hereabout; misery acquaints a man with strange bed-fellows: I will here shrowd 'till the dregs of the storm be past.

S C E N E III.

Enter Stephano singing.

Ste. *I shall no more to sea, to sea, here shall I die a-shore.*
This is a very scurvy tune to sing at a man's funeral:
well, here's my comfort. [*Drinks.*]

Sings. *The master, the swabber, the boatswain and I,
The gunner, and his mate,
Lov'd Mall, Meg, Marrian and Margery,
But none of us car'd for Kate;*

For

For she had a Tongue with a tang,

Would cry to a sailor, go hang:

She lov'd not the savour of tar nor of pitch,

Yet a taylor might scratch her where-e'er she did itch.

Then to sea, boys, and let her go hang.

This is a scurvy tune too: but here's my comfort.

[Drinks.]

Cal. Do not torment me: oh!

Ste. What's the matter? have we devils here? do you put tricks upon's with salvages, and men of *Inde*? ha? I have not 'scap'd drowning to be afraid now of your four legs; for it hath been said, as proper a man as ever went on four legs cannot make him give ground; and it shall be said so again, while *Stephano* breaths at his nostrils.

Cal. The spirit torments me: oh!

Ste. This is some monster of the *Isle* with four legs; who has got, as I take it, an ague: where the devil should he learn our language? I will give him some relief, if it be but for that: if I can recover him, and keep him tame, and get to *Naples* with him, he's a present for any Emperor that ever trod on neats-leather.

Cal. Do not torment me, pr'ythee; I'll bring my wood home faster.

Ste. He's in a fit now; and does not talk after the wisest: he shall taste of my bottle. If he have never drunk wine afore, it will go near to remove his fit: if I can recover him, and keep him tame, ⁸ 'I cannot ask too much for him; he shall pay for him, that hath him, and that soundly.

Cal. Thou dost me yet but little hurt; thou wilt anon; I know it by my trembling; now *Prosper* works upon ⁹ 'me.'

Ste. Come on your ways; open your mouth; here is that which will give language to a Cat; open your mouth; this will shake your shaking, I can tell you, and

D 2

that

⁸ I will not take too much for him; ⁹ thee.

that soundly: you cannot tell who's your friend; open your chaps again.

Trin. I should know that voice: it should be — but he is drown'd; and these are devils; O! defend me.

Ste. Four legs and two voices; a most delicate monster! his forward voice now is to speak of his friend; his backward voice is to utter foul speeches, and to detract. If all the wine in my bottle will recover him, I will help his ague: come! *Amen!* I will pour some in thy other mouth.

Trin. Stephano!

Ste. Doth thy other mouth call me? mercy! mercy! this is a devil, and no monster: I will leave him; I have no long spoon.

Trin. Stephano! If thou beest *Stephano*, touch me, and speak to me; for I am *Trinculo*; be not afraid, thy good friend *Trinculo*.

Ste. If thou beest *Trinculo*, come forth, I'll pull thee by the lesser legs: if any be *Trinculo's* legs, these are they. Thou art very *Trinculo* indeed: how cam'st thou to be the siege of this moon-calf? can he vent *Trinculo's*?

Trin. I took him to be kill'd with a thunder-stroke: but art thou not drown'd, *Stephano*? I hope now thou art not drown'd: is the storm over-blown? I hid me under the dead moon-calf's gabardine, for fear of the storm: and art thou living, *Stephano*? O *Stephano*, two *Neapolitans* 'scap'd!

Ste. Pr'ythee do not turn me about, my stomach is not constant.

Cal. These be fine things, an if they be not sprights: that's a brave god, and bears celestial liquor: I will kneel to him.

Ste. How didst thou 'scape? how cam'st thou hither? swear by this bottle how thou cam'st hither: I escap'd upon a butt of sack, which the sailors heav'd o'er-board; by this bottle! which I made of the bark of a tree, with mine own hands, since I was cast a-shore.

Cal. I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly. *Ste.*

Ste. Here: swear then: how escap'dst thou?

Trin. Sworn a-shore, man, like a duck; I can swim like a duck, I'll be sworn.

Ste. Here, kiss the book. Though thou canst swim like a duck, thou art made like a goose.

Trin. O *Stephano*, hast any more of this?

Ste. The whole butt, man; my cellar is in a rock by th' sea-side, where my wine is hid. How now, moon-calf, how does thine ague!

Cal. Hast thou not dropt from heav'n?

Ste. Out o'th' moon, I do assure thee. I was the man in th' moon when time was.

Cal. I have seen thee in her; and I do adore thee: my mistress shew'd me thee, and thy dog and thy bush.

Ste. Come swear to that; kiss the book: I will furnish it anon with new contents: swear.

Trin. By this good light, this is a very shallow monster: I afraid of him? a very shallow monster: the man i' th' moon? a most poor credulous monster: well drawn, monster, in good sooth.

Cal. I'll shew thee every fertile inch o' th' Isle, and I will kiss thy foot: I pr'ythee be my god.

Trin. By this light, a most perfidious and drunken monster? when his god's asleep, he'll rob his bottle.

Cal. I'll kiss thy foot. I'll swear myself thy subject.

Ste. Come on then; down, and swear.

Trin. I shall laugh myself to death at this puppy-headed monster: a most scurvy monster! I could find in my heart to beat him —

Ste. Come, kiss.

Trin. — But that the poor monster's in drink: an abominable monster!

Cal. I'll shew thee the best springs; I'll pluck thee berries, I'll fish for thee, and get thee wood enough, A plague upon the tyrant that I serve! I'll bear him no more sticks, but follow thee, Thou wond'rous man.

Trin. A most ridiculous monster, to make a wonder of a poor drunkard.

Cal. I pr'ythee let me bring thee where crabs grow,
And I with my long nails will dig thee pig-nuts;
Shew thee a jay's nest, and instruct thee how
To snare the nimble marmazet; I'll bring thee
To clust'ring filberds, and sometimes I'll get thee
Young 'sea-malls' from the rock. Wilt thou go with me?

Ste. I pr'ythee now lead the way without any more
talking. *Trinculo*, the King and all our company else being
drown'd, we will inherit here. Here, bear my bottle;
fellow *Trinculo*, we'll fill him by and by again.

Cal. [*Sings drunkenly.*] Farewel, master; farewel, farewel.

Trin. A howling monster; a drunken monster!

Cal. No more dams I'll make for fish,
Nor fetch in firing at requiring,
Nor scrape trencher, nor wash dish.
Ban', Ban', Cacalyban
Has a new master, get a new man.

Freedom, hey-day, hey-day, freedom, freedom, hey-day,
freedom!

Ste. O brave monster, lead the way. [*Exeunt.*]



ACT III. SCENE I.

Prospero's Cave.

Enter Ferdinand, bearing a log.

FERDINAND.

THERE be some sports are painful, but their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone, and most poor matters
Point to rich ends. This my mean task wou'd be
As heavy to me, as 'tis odious, but

i scamels or shamois

The

The mistress which I serve quickens what's dead,
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed:
And he's compos'd of harshness. I must move
Some thousands of these logs, and pile them up,
Upon a fore injunction. My sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor; I forget,
² 'Nay,' these sweet thoughts do ev'n refresh my labour,
Least busie when I do it.

Enter Miranda, and Prospero at a distance unseen.

Mira. Alas! now, pray you,
Work not so hard; I would the lightning had
Burnt up those logs that ³ 'you're' enjoin'd to pile:
Pray, set it down, and rest you; when this burns,
'Twill weep for having weary'd you: my father
Is hard at study, pray now, rest yourself,
He's safe for these three hours.

Fer. O most dear mistress,
The sun will set before I shall discharge
What I must strive to do.

Mira. If you'll sit down,
I'll bear your logs the while. Pray, give me that,
I'll carry't to the pile.

Fer. No, precious creature,
I'd rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

Mira. It would become me
As well as it does you; and I should do it,
With much more ease; for my good will is to it,
And yours it is against.

Pro. Poor worm! thou art
Infected, ⁴ 'and this visitation' shews it.

Mira. You look wearily.

Fer. No, noble mistress, 'tis fresh morning with me,

D 4

When

² But,

³ thou'rt

⁴ this visitation

When you are by at night. I do beseech you,
(Chiefly that I might set it in my prayers)
What is your name?

Mira. Miranda. O my father,
I've broke your heft, to say so.

Fer. Admir'd Miranda!

Indeed the top of admiration, worth
What's dearest to the world; full many a lady
I've ey'd with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear; for sev'ral virtues
Have I lik'd sev'ral women, never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she ow'd,
And put it to the foil. But you, O you,
So perfect, and so peerless, are created
Of every creature's best.

Mira. I do not know

One of my sex; no woman's face remember,
Save from my glass mine own; nor have I seen
More that I may call men, than you, good friend,
And my dear father; how features are abroad
I'm skilless of; but, by my modesty,
(The jewel in my dower) I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly, and my father's precepts
I do forget.

Fer. I am, in my condition,
A Prince, *Miranda*; I do think, a King;
(I would not so!) and would no more endure
This wooden slavery, than I would suffer
The flesh-fly blow my mouth. Hear my soul speak;
The very instant that I saw you, did
My heart fly to your service, there resides
To make me slave to it, and for your sake
Am I this patient log-man.

Mira.

Mira. Do you love me?

Fer. O heav'n, O earth, bear witness to this sound,
And crown what I profess with kind event,
If I speak true; if hollowly, invert
What best is boaded me, to mischief! I,
Beyond all limit of 's 'aught' else i'th' world,
Do love, prize, honour you.

Mira. I am a fool
To weep at what I'm glad of.

Pro. Fair encounter
Of two most rare affections! heav'ns rain grace
On that which breeds between 'em!

Fer. Wherefore weep you?

Mira. At mine unworthiness, that dare not offer
What I desire to give, and much less take
What I shall die to want: but this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shews. Hence, bashful cunning;
And prompt me, plain and holy innocence.
I am your wife, if you will marry me;
If not, I'll die your maid: to be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

Fer. My mistress, dearest,
And I thus humble ever.

Mira. My husband then?

Fer. Ay, with a heart so willing
As bondage e'er of freedom; here's my hand.

Mira. And mine, with my heart in't; and now farewell
'Till half an hour hence.

Fer. A thousand, thousand.

[*Exeunt.*]

Pro. So glad of this as they, I cannot be,
Who are surpriz'd with all; but my rejoicing
At nothing can be more. I'll to my book;
For yet ere supper-time must I perform
Much business appertaining.

[*Exit.*]

SCENE

Mira.

5 what

S C E N E II.

*Another part of the Island.**Enter Caliban, Stephano and Trinculo.*

Ste. TELL not me; when the butt is out, we will drink water, not a drop before; therefore bear up, and board 'em; servant monster, drink to me.

Trin. Servant monster! the folly of this Island! they say there's but five upon this Isle; we are three of them, if the other two be brain'd like us, the state totters.

Ste. Drink, servant monster, when I bid thee; thy eyes are almost set in thy head.

Trin. Where should they be set else? he were a brave monster indeed if they were set in his tail.

Ste. My man-monster hath drown'd his tongue in sack; for my part, the sea cannot drown me. I swam, ere I could recover the shore, five and thirty leagues, off and on; by this light thou shalt be my lieutenant, monster, or my standard.

Trin. Your lieutenant, if you list; he's no standard.

Ste. We'll not run, monsieur monster.

Trin. Nor go neither; but you'll lye like dogs, and yet say nothing neither.

Ste. Moon-calf, speak once in thy life, if thou beest a good moon-calf.

Cal. How does thy honour? let me lick thy shoe; I'll not serve him, he is not valiant.

Trin. Thou liest, most ignorant monster, I am in case to juggle a constable; why, thou debosh'd fish thou, was there ever man a coward that hath drunk so much sack as I to-day? wilt thou tell me a monstrous lie, being but half a fish and half a monster?

Cal. Lo, how he mocks me: wilt thou let him, my lord?

*Trin.**Trin.*
a natur*Cal.**Ste.*prove a
my sub*Cal.*

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*Cal.*a forcer
Island.*Ari.**Cal.*

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Trin. Lord, quoth he! that a monster should be such a natural!

Cal. Lo, lo, again; bite him to death, I pr'ythee.

Ste. Trinculo, keep a good tongue in your head; if you prove a mutineer, the next tree — the poor monster's my subject, and he shall not suffer indignity.

Cal. I thank my noble lord. Wilt thou be pleas'd to hearken once again to the suit I made to thee?

Ste. Marry will I; kneel and repeat it; I will stand, and so shall *Trinculo*.

Enter Ariel invisible.

Cal. As I told thee before, I am subject to a tyrant, a forcerer, that by his cunning hath cheated me of the Island.

Ari. Thou liest.

Cal. Thou liest, thou jesting monkey, thou; I would my valiant master would destroy thee; I do not lie.

Ste. Trinculo, if you trouble him any more in's tale, by this hand I will supplant some of your teeth.

Trin. Why, I said nothing.

Ste. Mum then, and no more; proceed.

Cal. I say, by sorcery he got this Isle, From me he got it. If thy greatness will Revenge it on him, for I know thou dar'st, But this thing ⁶ 'dares' not;

Ste. That's most certain.

Cal. Thou shalt be lord of it, and I'll serve thee.

Ste. How shall this be compass'd? canst thou bring me to the party?

Cal. Yea, yea, my lord, I'll yield him thee asleep, Where thou may'st knock a nail into his head.

Ari. Thou liest, thou canst not.

Cal. What a py'd ninny's this? thou scurvy patch! I do beseech thy greatness, give him blows, And take his bottle from him; when that's gone,

He

He shall drink nought but brine, for I'll not shew him
Where the quick freshes are.

Ste. Trinculo, run into no further danger: interrupt the
monster one word further, and by this hand I'll turn my
mercy out o' doors, and make a stock-fish of thee.

Trin. Why, what did I? I did nothing; I'll go fur-
ther off.

Ste. Didst thou not say he ly'd?

Ari. Thou liest.

Ste. Do I so? take thou that.

[Beats him.

As you like this, give me the lie another time.

Trin. I did not give thee the lie; out o' your wits and
hearing too? A pox o' your bottle! this can sack and
drinking do: a murrain on your monster, and the devil
take your fingers!

Cal. Ha, ha, ha.

Ste. Now forward with your tale; pr'ythee stand fur-
ther off.

Cal. Beat him enough; after a little time
I'll beat him too.

Ste. Stand further. Come, proceed.

Cal. Why, as I told thee, 'tis a custom with him
I' th' afternoon to sleep; there thou may'st brain him,
Having first seiz'd his books: or with a log
Batter his skull, or paunch him with a stake,
Or cut his wezand with thy knife. Remember
First to possess his books; for without them
He's but a sot, as I am; and hath not
One spirit to command. They all do hate him
As rootedly as I. Burn but his books;
He has brave utensils, for so he calls them,
Which, when he has an house, he'll deck't withal.
And that most deeply to consider, is
The beauty of his daughter; he himself
Calls her a non-pareil: I ne'er saw woman
But only *Sycorax* my dam, and 'her;
But she as far surpasses *Sycorax*

As greatest does the least.

Ste. Is it so brave a lass?

Cal. Ay, lord; she will become thy bed, I warrant,
And bring thee forth brave brood.

Ste. Monster, I will kill this man: his daughter and I
will be King and Queen, save our Graces: and *Trinculo*
and thy self shall be Vice-Roys. Dost thou like the plot,
Trinculo?

Trin. Excellent.

Ste. Give me thy hand; I am sorry I beat thee: but
while thou liv'st, keep a good tongue in thy head.

Cal. Within this half hour will he be asleep;
Wilt thou destroy him then?

Ste. Ay, on my honour.

Ari. This will I tell my master.

Cal. Thou mak'st me merry; I am full of pleasure;
Let us be jocund. Will you troul the catch
You taught me but while-ere?

Ste. At thy request, monster, I will do reason, any
reason: come on, *Trinculo*, let us sing. [*Sings.*

*Flout 'em, and skout 'em; and skout 'em, and flout
'em; thought is free.*

Cal. That's not the tune.

[*Ariel plays the tune on a Tabor and Pipe.*

Ste. What is this same?

Trin. This is the tune of our catch, plaid by the picture
of no-body.

Ste. If thou be'st a man, shew thy self in thy likeness;
If thou be'st a devil, take't as thou list.

Trin. O forgive me my sins!

Ste. He that dies pays all debts: I defie thee. Mercy
pon us!

Cal. Art thou afraid?

Ste. No, monster, not I.

Cal. Be not afraid; the isle is full of noises,
sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twanging instruments
Will hum about mine ears; and sometimes voices,

That

That if I then had wak'd after long sleep,
Will make me sleep again; and then in dreaming,
The clouds methought would open, and shew riches
Ready to drop upon me; when I wak'd,
I cry'd to dream again.

Ste. This will prove a brave kingdom to me, where I
shall have my musick for nothing.

Cal. When *Prospero* is destroy'd.

Ste. That shall be by and by: I remember the story.

Trin. The sound is going away; let's follow it, and
after do our work.

Ste. Lead, monster; we'll follow. I would I could
see this taborer. He lays it on.

Trin. Wilt come? I'll follow, *Stephano*. [Exeunt.

S C E N E III.

Changes again.

Enter *Alonso*, *Sebastian*, *Anthonio*, *Gonzalo*, *Adrian*,
Francisco, &c.

Gon. **B**Y'R lakin, I can go no further, Sir,
My old bones ake: here's a maze trod indeed
Through forth-rights and meanders: by your patience,
I needs must rest me.

Alon. Old lord, I cannot blame thee,
Who am my self attach'd with weariness
To th' dulling of my spirits: sit down and rest.
Ev'n here I will put off my hope, and keep it
No longer for my flatt'rer: he is drown'd,
Whom thus we stray to find, and the sea mocks
Our frustrate search on land. Well, let him go.

Ant. I am right glad that he's so out of hope.

Do not, for one repulse, forego the purpose
That you resolv'd t'effect. [Aside to *Seb.*

Seb. The next advantage

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Will we take throughly.

Ant. Let it be to-night ;
For, now they are oppress'd with travel, they
Will not, nor cannot, use such Vigilance
As when they're fresh.

Seb. I say to-night : no more.

Solemn and strange Musick, and Prospero on the top invisible. Enter several strange shapes, bringing in a banquet ; and dance about it with gentle actions of salutation, and inviting the King, &c. to eat, they depart.

Alon. What harmony is this ? my good friends, hark !

Gon. Marvellous sweet musick !

Alon. Give us kind keepers, heaven ! what are these ?

Seb. A living drollery. Now I will believe
That there are unicorns ; that in *Arabia*

There is one tree the phoenix' throne, one phoenix
At this hour reigning there.

Ant. I'll believe both :

And what does else want credit, come to me,
And I'll be sworn 'tis true. Travellers⁸ 'ne'er lied,
Though fools at home condemn 'em.

Gon. If in *Naples*

I should report this now, would they believe me ?

If I should say I saw such islanders :

For certes these are people of the island)

Who tho' they are of monstrous shape, yet note

Their manners are more gentle, kind, than of

Our human generation you shall find

Many ; nay, almost any.

Pro. Honest lord,

Thou hast said well ; for some of you there present

Are worse than devils.

Alon. I cannot too much muse,

Such shapes, such gesture, and such sound, expressing

Although they want the use of tongue) a kind

Of excellent dumb discourse.

Pro.

⁸ ne'er did lie,

Pro. Praise in departing.

Fran. They vanish'd strangely.

Seb. 'Tis no matter, since
They've left their viands behind; for we have stomachs.
Will't please you taste of what is here?

'Ant. Not I.

Gon. Faith, Sir, you need not fear. When we were boys,
Who would believe that there were mountaineers,
Dew-lapt like bulls, whose throats had hanging at 'em
Wallets of flesh? or that there were such men,
Whose heads stood in their breasts? which now we find
Each a putter out ² / on' five for one will bring us.
Good warrant of.

Alon. I will stand to, and feed,
Although my last; no matter, since I feel
The best is past. Brother, my lord the Duke,
Stand to, and do as we.

S C E N E IV.

*Thunder and lightning. Enter Ariel like a harpy, claps
his wings upon the table, and with a queint device
the banquet vanishes.*

Ari. You are three men of sin, whom destiny
(That hath to instrument this lower world,
And what is in't) the never-surfeited sea
Hath caused to ³ 'belch up; and on this Island,
Where man doth not inhabit, you 'mongst men

(a) *It was a custom heretofore for people upon their going forth in
travel to put out sums of money upon contracts to receive the same
back with increase upon their return: which increase bore a propor-
tion to the length and danger of the voyages they undertook; and upon
those which were very long and very hazardous it sometimes rose to
500 per cent.*

See Ben. Johnson. Every man out of his humour. Act. 2. Sc. 3.

See also Morison's Itinerary. Part 1. p. 198.

Warburton and Thirlby.

9 No matter, *1 Alon.*

2 of . . . old edit. *Theob. emend.*

3 belch you up; . . . old edit. *Theob. emend.*

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VOL.

Being most unfit to live: I have made you mad;
And ev'n with such like valour men hang and drown
Their proper selves. You fools, I and my fellows

[They draw their swords.]

Are ministers of fate; the elements
Of 'which' your swords are temper'd, may as well
Wound the loud winds, or with bemockt-at stabs
Kill the still-closing waters, as diminish
One down that's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massie for your strengths,
And will not be up-lifted. But remember,
For that's my business to you) that you three
From *Milan* did supplant good *Prospero*:
Expos'd unto the sea, (which hath requit it)
Him and his innocent child: for which foul deed
The powers delaying, not forgetting, have
Incens'd the seas and shores, yea, all the creatures,
Against your peace: thee of thy son, *Alonso*,
They have bereft; and do pronounce by me,
Ring'ring perdition, worse than any death
Can be at once, shall step by step attend
You and your ways; whose wraths to guard you from,
Which here in this most desolate Isle else fall
Upon your heads, 'there's' nothing but heart's sorrow,
And a clear life ensuing.

*He vanishes in thunder: then, to soft musick, Enter the
shapes again, and dance with mocks and mowes, and car-
rying out the table.*

Pro. Bravely the figure of this harpy hast thou
Perform'd, my *Ariel*; a grace it had devouring:
Of my instruction hast thou nothing 'bated
In what thou hadst to say: so with good life,
And observation strange, my meaner ministers
Their several kinds have done; my high charms work,
And these, mine enemies, are all knit up

VOL. I.

E

In

4 whom

5 is

In their distractions: they are in my power;
And in these fits I leave them, whilst I visit
Young *Ferdinand*,⁶ who, they suppose, is drown'd,
And his and my lov'd darling.

Gon. I' th' name of something holy, Sir, why stand you
In this strange stare?

Alon. O, it is monstrous! monstrous!
Methought the billows spoke, and told me of it;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe pronounc'd
The name of *Prosper*: it did bafe my trespass.
Therefore my son i' th' ooze is bedded; and
I'll seek him deeper than e'er plummet founded,
And with him there lye mudded.

Seb. But one fiend at a time,
I'll fight their legions o'er.

Ant. I'll be thy second.

Gon. All three of them are desp'rate; their great guilt,
Like poison giv'n to work a great time after,
Now 'gins to bite the spirits. I beseech you
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasie
May now provoke them to.

Adr. Follow, I pray you.

6 whom,





ACT IV. SCENE I.

PROSPERO'S CAVE.

Enter Prospero, Ferdinand, and Miranda.

PROSPERO.

IF I have too austere^{ly} punish'd you,
Your compensation makes amends; for I
Have giv'n you here ⁷ 'a thread of mine own life,
Or that for which I live; whom once again
I tender to thy hand: all thy vexations
Were but my tryals of thy love, and thou
Hast strangely stood the test. Here afore heav'n
I ratifie this my rich gift: ⁸ 'Ferdinand,
Do not smile at me that I boast her off;
For thou shalt find she will outstrip all praise,
And make it halt behind her.

Fer. I believe it
Against an oracle.

Pro. Then as my gift, and thine own acquisition
Worthily purchas'd, take my daughter: but
If thou dost break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be minister'd,
No sweet aspersion shall the heav'ns let fall
To make this contract grow: but barren hate,
Sour-ey'd disdain, and discord shall bestrew
The union of your bed with weeds so loathly,
That you shall hate it both: therefore take heed,
Hymen's lamps shall light you.

Fer. As I hope

E 2

For

For quiet days, fair issue, and long life,
 With such love as 'tis now: the murkiest den,
 The most opportune place, the strong'st suggestion
 Our worser *Genius* can, shall never melt
 Mine honour into lust, to take away
 The edge of that day's celebration,
 When I shall think or *Phæbus*' steeds are founde'r'd,
 Or night kept chain'd below.

Pro. ⁹ 'Most fairly spoke.'

Sit then, and talk with her, she is thine own.
 What, *Ariel*; my industrious servant, *Ariel*.

S C E N E II.

Enter Ariel.

Ari. What would my potent master? here I am.

Pro. Thou and thy meaner fellows your last service
 Did worthily perform; and I must use you
 In such another trick; go bring the rabble,
 O'er whom I give thee power, here to this place;
 Incite them to quick motion, for I must
 Bestow upon the eyes of this young couple
 Some vanity of mine art; it is my promise,
 And they expect it from me.

Ari. Presently?

Pro. Ay, with a twink.

Ari. Before you can say, Come and go,
 And breathe twice; and cry, so, so;
 Each one, tripping on his toe,
 Will be here with mop and mow.
 Do you love me, master? no?

Pro. Dearly, my delicate *Ariel*; do not approach
 'Till thou dost hear me call.

Ari. Well; I conceive.

Pro. Look thou be true; do not give dalliance
 Too much the rein; the strongest oaths are straw
 To th' fire i' th' blood: be more abstemious,

Or else
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Or else good-night your vow.

Fer. I warrant you, Sir,
The white, cold virgin-snow upon my heart
Abates the ardour of my liver.

Pro. Well.

Now come, my *Ariel*, bring a corollary,
Rather than want a spirit, appear, and perty.
No tongue; all eyes; be silent. [Soft musick.

S C E N E III.

A MASQUE. Enter Iris.

Iris. Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, fetches, oats, and pease;
Thy turfy mountains, where live nibling sheep,
And flat meads, ¹ with thatch'd flower, them to keep;
Thy banks with pioned, and tulip'd brims,
Which spungy *April* at thy hest betrimms, [groves,
To make cold nymphs chaste crowns; and thy ² brown
Whose shadow the dismissed batchelor loves,
Being lass-lorn; thy ³ pale-clipt vineyard,
And thy sea-marge steril, and rocky-hard,
Where thou thy self do'st air; the Queen o' th' sky,
Whose wat'ry arch and messenger am I,
Bids thee leave these, and with her Sov'reign Grace,
Here on this grass-plot, in this very place [Juno descends.
To come and sport; her peacocks fly amain:
Approach, rich Ceres, her to entertain.

Enter Ceres.

Cer. Hail many-colour'd messenger, that ne'er
Do'st disobey the wife of *Jupiter*:
Who, with thy saffron wings, upon my flowers
Diffusest honey drops, refreshing showers;
And with each end of thy blue bow do'st crown
My bosky acres, and my unshrub'd down.

E 3

Rich

¹ thatch'd with ² broom-groves,
³ pole-clipt . . . old edit. Warb. emend.

Rich scarf to my proud earth; why hath thy Queen
Summon'd me hither, to this short-grass green?

Iris. A contract of true love to celebrate,
And some donation freely to estate
On the blest'd lovers.

Cer. Tell me, heav'nly bow,
If *Venus* or her son, as thou do'st know,
Do now attend the Queen? since they did plot
The means, that dusky *Dis* my daughter got;
Her and her blind boy's scandal'd company
I have forsworn.

Iris. Of her society
Be not afraid: I met her deity
Cutting the clouds towards *Paphos*, and her son
Dove-drawn with her; here thought they to have done
Some wanton charm upon this man and maid,
(Whose vows are, that no bed-right shall be paid
'Till *Hymen's* torch be lighted) but in vain;
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,
Swears he will shoot no more, but play with sparrows,
And be a boy right-out.

Cer. High Queen of state,
Great *Juno* comes, I know her by her gate.

Jun. How does my bounteous sister? go with me
To bless this twain, that they may prosp'rous be,
And honour'd in their issue. [*They sing*]

Jun. Honour, riches, marriage blessing,
Long continuance and encreasing,
Hourly joys be still upon you,
Juno sings her blessings on you.

⁴ *Cer.* Earth's increase, and foison-plenty,
Barns and garner's never empty,
Vines, with clustring bunches growing,
Plants, with goodly burthen bowing:

⁴ All former editions very improperly give this whole sonnet
Juno. . . . *Theobald*.

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Spring

*Spring come to you at the farthest,
In the very end of harvest:
Scarcity and want shall shun you,
Ceres' blessing so is on you.*

Fer. This is a most majestick vision, and
Harmonious charming lay; may I be bold
To think these spirits?

Pro. Spirits which by mine art
I have from all their confines call'd, t' enact
My present fancies.

Fer. Let me live here ever;
So rare a wonder'd father, and a wife,
Make this place paradise.

Pro. ^s 'Now silence, sweet!
There's something else to do; hush, and be mute,
Or else our spell is marr'd.

Juno and Ceres whisper, and send Iris on imployment.

Iris. You nymphs call'd *Nayads* of the winding brooks,
With your sedg'd crowns, and ever-harmless looks,
Leave your crisp channels, and on this green-land
Answer your summons, *Juno* does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

Enter certain Nymphs.

You sun-burn'd fickle-men, of *August* weary,
Come hither from the furrow, and be merry;
Make holy-day; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

^s Sweet now, silence:
Juno and Ceres whisper seriously;
There's something else to do;

S C E N E IV.

Enter certain reapers, properly habited; they join with the nymphs in a graceful dance; towards the end whereof Prospero starts suddenly, and speaks; after which, to a strange, hollow and confused noise, they vanish.

Pro. I had forgot that foul conspiracy
Of the beast Caliban, and his confed'rates,
Against my life; the minute of their plot
Is almost come. Well done, avoid; no more. [*passion*]

Ferd. ⁶ 'This is most strange; ' your father's in some
That works him strongly.

Mira. Never 'till this day
Saw I him touch'd with anger, so distemper'd.

Pro. ⁷ 'Why, you do look, ' my son, in a mov'd sort;
As if you were dismay'd; be chearful, Sir:
Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabrick of their vision,
The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe it self,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a ⁸ 'track behind. ' We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vext;
Bear with my weakness, my old brain is troubled:
Be not disturb'd with my infirmity;
If ⁹ 'you' be pleas'd, retire into my cell,
And there repose; a turn or two I'll walk
To still my beating mind.

Fer. Mira. We wish you peace. [*Exeunt.*]

Pro. Come with a thought; I thank thee, *Ariel*: come.

⁶ This is strange;
⁹ thou

⁷ You look,

⁸ rack

Enter

Enter Ariel.

Ari. Thy thoughts I cleave to; what's thy pleasure?

Pro. Spirit!

We must prepare to meet with *Caliban*.

Ari. Ay, my commander; when I presented *Ceres*,
I thought to have told thee of it, but I fear'd
Left I might anger thee. [varlets?

Pro. 'But, say again,' where didst thou leave these

Ari. I told you, Sir, they were red hot with drinking;
So full of valour, that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabor,
At which like unbackt colts they prickt their ears,
Advanc'd their eye-lids, lifted up their noses,
As they smelt musick; so I charm'd their ears,
That, calf-like, they my lowing follow'd through
Tooth'd briars, sharp furzes, pricking goss and thorns,
Which enter'd their frail shins: at last I left them
I' th' filthy mantled pool beyond your cell,
There dancing up to th' chins, that the foul lake
O'er-stunk their feet.

Pro. This was well done, my bird;
Thy shape invisible retain thou still;
The trumpery in my house, go bring it hither,
For stale to catch these thieves.

Ari. I go, I go.

[*Exit.*

Pro. A devil, a born devil, on whose nature
Nurture can never stick; on whom my pains,
Humanely taken; 'are all lost, quite lost;
And, as with age his body uglier grows,
So his mind cankers; I will plague them all,
Even to roaring: come, hang them on this line.

1 Say again, 2 all, all lost,

S C E N E

Enter

SCENE V.

Enter Ariel loaden with glistening apparel, &c. Enter Caliban, Stephano, and Trinculo, all wet.

Cal. Pray you, tread softly, that the blind mole may not Hear a foot fall; we now are near his cell.

Ste. Monster, your *Fairy*, which you say is a harmless *Fairy*, has done little better than play'd the *Jack* with us.

Trin. Monster, I do smell all horse-piss, at which my nose is in great indignation.

Ste. So is mine: do you hear, monster? if I should take a displeasure against you; look you —

Trin. Thou wert but a lost monster.

Cal. ³ 'Good, good my lord,' give me thy favour still: Be patient, for the prize I'll bring thee to Shall hood-wink this mischance; therefore speak softly; All's hush'd as midnight yet.

Trin. Ay, but to lose our bottles in the pool —

Ste. There is not only disgrace and dishonour in that, monster, but an infinite loss.

Trin. That's more to me than my wetting: yet this is your harmless *Fairy*, monster.

Ste. I will fetch off my bottle, though I be ⁴ 'o'er head and ears' for my labour.

Cal. Pr'ythee, my King, be quiet: see'st thou here, This is the mouth o'th' cell; no noise, and enter; Do that good mischief which may make this Island Thine own for ever; and I, thy *Caliban*, For ay thy foot-licker.

Ste. Give me thy hand; I do begin to have bloody thoughts.

Trin. O King *Stephano*! O Peer! O worthy *Stephano*! Look what a wardrobe here is for thee!

Cal. Let it alone, thou fool, it is but trash.

Trin. Oh, oh, monster; we know what belongs to a frippery, O King *Stephano*.

³ Good my lord,

⁴ o'er ears

The T E M P E S T. 59

Ste. Put off that gown, *Trinculo*; by this hand I'll have that gown.

Trin. Thy Grace shall have it.

Cal. The dropfie drown this fool! what do you mean To doat thus on such luggage? let it alone, And do the murder first: if he awake, From toe to crown he'll fill our skins with pinches; Make us strange stuff.

Ste. Be you quiet, monster. Mistress line, is not this my jerkin? now is the jerkin under the line: now, jerkin, you are like to lose your hair, and prove a bald-jerkin.

Trin. Do, do; we steal by line and level, and't like your Grace.

Ste. I thank thee for that jest, here's a garment for't: wit shall not go unrewarded while I am King of this country: *steal by line and level*, is an excellent pass of pate; there's another garment for't.

Trin. Monster, come put some lime upon your fingers, and away with the rest.

Cal. I will have none on't; we shall lose our time, And all be turn'd to barnacles, or apes, With foreheads villainous low.

Ste. Monster, lay to your fingers; help to bear this away where my hog'shead of wine is, or I'll turn you out of my kingdom; go to, carry this.

Trin. And this.

Ste. Ay, and this.

A noise of hunters heard. Enter divers spirits in shape of hounds, hunting them about; Prospero and Ariel setting them on.

Pro. Hey, Mountain, hey!

Ari. Silver; there it goes, Silver!

Pro. Fury, Fury; there, Tyrant, there; hark, hark; Go, charge my goblins that they grind their joints With dry convulsions, shorten up their sinews With aged cramps, and more pinch-spotted make them Than pard, or cat o' mountain.

Ari.

Ari. Hark, they roar.

Pro. Let them be hunted soundly. At this hour
Lye at my mercy all mine enemies :
Shortly shall all my labours end, and thou
Shalt have the air at freedom ; for a little
Follow, and do me service. [Exeunt.



ACT V. SCENE I.

Enter Prospero in his magick robes, and Ariel.

PROSPERO.

NOW does my project gather to a head ;
My charms crack not ; my spirits obey, and time
Goes upright with his carriage : how's the day ?

Ari. On the sixth hour, at which time, my lord,
You said our work should cease.

Pro. I did say so,
When first I rais'd the tempest ; say, my spirit,
How fares the King and's followers ?

Ari. Confin'd
In the same fashion as you gave in charge,
Just as you left them, all your prisoners, Sir,
In the *Lime-Grove* which weather-fends your cell.
They cannot budge 'till your release. The King,
His brother, and yours, abide all three distracted ;
And the remainder mourning over them,
Brim-full of sorrow and dismay ; but chiefly
'He' that you term'd the good old lord *Gonzalo*,
His tears run down his beard, like winter drops
From eaves of reeds ; your charm so strongly works 'em
That if you now beheld them, your affections
Would become tender.

Pro.

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Pro. Do'st thou think so, spirit?

Ari. Mine would, Sir, were I human.

Pro. And mine shall.

Hast thou, which art but air, a touch, a feeling
Of their afflictions, and shall not myself
One of their kind, that relish all as sharply,
Passion'd as they, be kindlier mov'd than thou art?
Tho' with their high wrongs I am struck to th' quick,
Yet, with my nobler reason, 'gainst my fury
Do I take part; the rarer action is
In virtue than in vengeance; they being penitent,
The sole drift of my purpose doth extend
Not a frown further: go release them, *Ariel*;
My charms I'll break, their senses I'll restore,
And they shall be themselves.

Ari. I'll fetch them, Sir.

[*Exit.*]

S C E N E II.

Pro. Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing *Neptune*, and do fly him
When he comes back; you demy-puppets that
By moon-shine do the green sours ringlets make,
Whereof the ewe not bites; and you whose pastime
Is to make midnight mushrooms; that rejoice
To hear the solemn curfew; by whose aid
(Weak 'ministers' tho' ye be) I have be-dimm'd
The noon-tide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault
Set roaring war; to the dread ratling thunder
Have I giv'n fire, and risted *Jove's* stout oak
With his own bolt: the strong-bas'd promontory
Have I made shake, and by the spurs pluckt up
The pine and cedar: graves at my command
Have wak'd their sleepers; op'd, and let 'em forth
By my so potent art. But this rough magick

I here

I here abjure; and when I have requir'd
 Some heav'nly musick, which ev'n now I do,
 (To work mine end upon their senses that
 This airy charm is for) I'll break my staff,
 Bury it certain fadoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book. [Solemn musick.]

S C E N E III.

*Here enters Ariel before; then Alonso with a frantick
 gesture, attended by Gonzalo. Sebastian and Antonio in
 like manner, attended by Adrian and Francisco. They
 all enter the circle which Prospero had made, and there
 stand charm'd; which Prospero observing, speaks:*

A solemn air, and the best comforter
 To an unsettled fancy, cure thy brains
 Now useless, boil'd within thy skull! There stand,
 For you are spell-stop'd. —
 Holy Gonzalo, honourable man,
 Mine eyes, ev'n soable to th' shew of thine,
 Fall fellow-drops — the charm dissolves apace,
 And as the morning steals upon the night,
 Melting the darkness, so their rising senses
 Begin to chase the ign'rant fumes that mantle
 Their clearer reason. O my good Gonzalo,
 My true preserver, and a loyal Sir
 To him thou follow'st; I will pay thy graces
 Home both in word and deed. — Most cruelly
 Didst thou, Alonso, use me and my daughter:
 Thy brother was a furtherer in the act;
 Thou'rt pinch'd for't now, Sebastian. — Flesh and blood,
 You, brother mine, that entertain'd ambition,
 Expell'd remorse and nature; who with Sebastian
 (Whose inward pinches therefore are most strong)
 Would here have kill'd your King; I do forgive thee,
 Unnat'ral though thou art. Their understanding

Begins

Begins to swell, and the approaching tide
Will shortly fill the reasonable shore,
That now lyes foul and muddy. Not one of them
That yet looks on me, or would know me. — *Ariel*,
Fetch me the hat and rapier in my cell;
I will dis-case me, and myself present,
As I was sometime *Milan*: quickly, Spirit;
Thou shalt ere long be free.

Ariel sings, and helps to attire him.

Where the bee sucks, there 'lurk' I;

In a cowslip's bell I lye:

There I couch when owls do cry.

On the bat's back I do fly

After ^s 'sun-set' merrily.

Merrily, merrily, shall I live now,

Under the blossom that hangs on the bough.

Pro. Why, that's my dainty *Ariel*; I shall miss thee;
but yet thou shalt have freedom. So, so, so.

Go to the King's ship, invisible as thou art;

there shalt thou find the mariners asleep

under the hatches; the master and the boatswain,

being awake, enforce them to this place,

and presently, I pr'ythee.

Ari. I drink the air before me, and return

er e'er your pulse twice beat. *[Exit.]*

Gon. All torment, trouble, wonder and amazement

habits here; some heav'nly power guide us

out of this fearful country!

Pro. Lo, Sir King,

the wronged Duke of *Milan*, *Prospero*:

for more assurance that a living Prince

does now speak to thee, I embrace thy body,

and to thee and thy company I bid

heartly welcome.

Alon.

7 suck . . . old edit. Theob. emend.

8 summer . . . old edit. Theob. emend.

Alon. Be'st thou he or no,
Or some enchanted trifle, to abuse me
As late I have been, I not know; thy pulse
Beats as of flesh and blood, and since I saw thee
Th' affliction of my mind amends, with which
I fear a madness held me; this must craye
(An if this be at all) a most strange story:
Thy Dukedom I resign, and do intreat
Thou pardon me my wrongs; but how should *Prospero*
Be living, and be here?

Pro. First, noble friend,
Let me embrace thine age, whose honour cannot
Be measur'd or confin'd.

Gon. Whether this be,
Or be not, I'll not swear.

Pro. You do yet taste
Some subtilties o' th' Isle, that will not let you
Believe things certain: welcome, my friends all.
But you, my brace of lords, were I so minded,
I here could pluck his Highness' frown upon you,
And justifie you traitors; at this time
I'll tell no tales.

Seb. The devil speaks in him.

Pro. *For you, most wicked Sir, whom to call brother
[To Anthonio.

Would even infect my mouth, I do forgive
Thy rankest faults; all of them; and require
My Dukedom of thee, which perforce I know
Thou must restore.

Alon. If thou beest *Prospero*,
Give us particulars of thy preservation,
How thou hast met us here, who three hours since
Were wreck'd upon this shore; where I have lost
(How sharp the point of this remembrance is!)
My dear son *Ferdinand*.

Pro. I'm wo for't, Sir.

9 No, ———
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Alon. Irreparable is the loss, and patience
Says, it is past her cure.

Pro. I rather think
You have not fought her help, of whose soft grace,
For the like loss, I have her sov'reign aid,
And rest my self content.

Alon. You the like loss?

Pro. As great to me, as late; and, insupportable
To make the dear loss, have I means much weaker
Than you may call to comfort you; for I
Have lost ¹ 'my only daughter.'

Alon. ² 'Only daughter'?

O heav'ns! that they were living both in *Naples*,
The King and Queen there; that they were, I wish
My self were mudded in that oozy bed
Where my son lyes. When did you lose your daughter?

Pro. In this last tempest. I perceive these lords
At this encounter do so much admire,
That they devour their reason, and scarce think
Their eyes do offices of truth, their words
Are natural breath: but howsoe'er you have
Been jostled from your senses, know for certain
That I am *Prospero*, and that very Duke
Which was thrust forth of *Milan*, who most strangely
Upon this shore, where you were wreck'd, was landed
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, Sir;
This cell's my court; here have I few attendants,
And subjects none abroad; pray you, look in;
My Dukedom since you've given me again,
I will requite you with as good a thing,
At least bring forth a wonder to content ye,
As much as me my Dukedom.

¹ my daughter.

² A daughter?

S C E N E IV.

Here Prospero discovers Ferdinand and Miranda playing at chess.

Mira. Sweet lord, you play me false.

Fer. No, my dear love,
I would not for the world.

Mira. Yes, for a score of kingdoms you should wrangle,
And I would call it fair play.

Alon. If this prove
A vision of the Island, one dear son
Shall I twice lose.

Seb. A most high miracle!

Fer. Though the seas threaten, they are merciful:
I've curs'd them without cause.

Alon. Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou cam'st here.

Mira. O! wonder!
How many goodly creatures are there here?
How beauteous mankind is! O brave new world,
That has such people in't!

Pro. 'Tis new to thee.

Alon. What is this maid, with whom thou wast at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath sever'd us,
And brought us thus together?

Fer. Sir, she's mortal;
But by immortal providence she's mine;
I chose her when I could not ask my father
For his advice; nor thought I had one: she
Is daughter to this famous Duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Receiv'd a second life, and second father
This lady makes him to me.

Alon.

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Alon. I am hers;

But oh! how odly will it sound, that I
Must ask my child forgiveness?

Pro. There, Sir, stop;

Let us not burthen our remembrance with
An heaviness that's gone.

Gon. I've inly wept,

Or should have spoke ere this. Look down, you Gods,
And on this couple drop a blessed crown!

For it is you that have chalk'd forth the way
Which brought us hither.

Alon. I say *Amen*, *Gonzalo*.

Gon. Was *Milan* thrust from *Milan*, that his issue
Should become Kings of *Naples*! O rejoice
Beyond a common joy, and set it down
In gold on lasting pillars! in one voyage
Did *Claribel* her husband find at *Tunis*;
And *Ferdinand* her brother found a wife,
Where he himself was lost; *Prospero* his Dukedom
In a poor Isle; and all of us, our selves,
When no man was his own.

Alon. Give me your hands: [*To Ferd. and Miranda.*
Let grief and sorrow still embrace his heart,
That doth not wish you joy!

Gon. Be't so, *Amen*!

S C E N E V.

Enter Ariel, with the Master and Boatswain amazedly following.

O look, Sir, look, Sir, here are more of us!
prophecy'd, if a gallows were on land
This fellow could not drown. Now, blasphemy!
That swar'st grace o'er-board, not an oath on shore?
Hast thou no mouth by land? what is the news?

Boatsf. The best news is, that we have safely found
our King and company; the next, our ship,
Which but three glasses since we gave out split,

68 *The* T E M P E S T.

Is tight and yare, and bravely rigg'd, as when
We first put out to sea.

Ari. Sir, all this service
Have I done since I went.

Pro. My tricksey spirit!

Alon. These are not natural events; they strengthen
From strange to stranger. Say, how came you hither?

Boats. If I did think, Sir, I were well awake,
I'd strive to tell you. We were dead a-sleep,
And, how we know not, all clapt under hatches,
Where but ev'n now with strange and sev'ral noises
Of roaring, shrieking, howling, gingling chains,
And more diversity of sounds, all horrible,
We were awak'd; straightway at liberty:
Where we in all ³ 'her' trim freshly beheld
Our royal good and gallant ship; our master
Cap'ring to eye her; on a trice, so please you,
Ev'n in a dream, were we divided from them,
And were brought moping hither.

Ari. Was't well done?

Pro. Bravely, my diligence; thou shalt be free.

Alon. This is as strange a maze as e'er men trod,
And there is in this business more than nature
Was ever conduct of; some oracle
Must rectifie our knowledge.

Pro. Sir, my Liege,
Do not infest your mind with beating on
The strangeness of this business; at pickt leisure
(Which shall be shortly) single I'll resolve you,
Which to you shall seem probable, of every
These happen'd accidents; 'till when be chearful,
And think of each thing well. Come hither, spirit;
Set *Caliban* and his companions free:
Untie the spell. How fares my gracious Sir?
There are yet missing of your company
Some few odd lads, that you remember not.

3 our . . . old edit. Theob. amend.

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S C E N E VI.

Enter Ariel, driving in Caliban, Stephano, and Trinculo, in their stolen apparel.

Ste. Every man shift for all the rest, and let no man take care for himself; for all is but fortune; *Coragio*, bully-monster, *Coragio*.

Trin. If these be true spies which I wear in my head, here's a goodly fight.

Cal. O *Setebos*, these be brave spirits indeed! How fine my master is! I am afraid He will chastise me.

Seb. Ha, ha; what things are these, my lord *Antonio*? Will money buy 'em?

Ant. Very like; one of them Is a plain fish, and no doubt marketable.

Pro. Mark but the badges of these men, my lords, Then say if they be true: this mis-shap'd knave, His mother was a witch, and one so strong That could controul the moon, make flows and ebbs, And deal in her command without her power: These three have robb'd me, and this demy-devil (For he's a bastard one) had plotted with them To take my life; two of these fellows you Must know and own, this thing of darkness I Acknowledge mine.

Cal. I shall be pinch'd to death.

Alon. Is not this *Stephano*, my drunken butler?

Seb. He is drunk now: ⁴ but how? where had he wine?

Alon. And *Trinculo* is reeling-ripe; where should they Find this grand 'lixir that hath gilded 'em? How cam'st thou in this pickle?

Trin. I have been In such a pickle since I saw you last,

F 3

That,

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⁵ liquor . . . old edit. Warb. emend.

68 *The* T E M P E S T.

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Seb. Ha, ha; what things are these, my lord *Antonio*? Will money buy 'em?

Ant. Very like; one of them Is a plain fish, and no doubt marketable.

Pro. Mark but the badges of these men, my lords, Then say if they be true: this mis-shap'd knave, His mother was a witch, and one so strong That could controul the moon, make flows and ebbs, And deal in her command without her power: These three have robb'd me, and this demy-devil (For he's a bastard one) had plotted with them To take my life; two of these fellows you Must know and own, this thing of darkness I Acknowledge mine.

Cal. I shall be pincht to death.

Alon. Is not this *Stephano*, my drunken butler?

Seb. He is drunk now: ⁴ but how? where had he wine?

Alon. And *Trinculo* is reeling-ripe; where should they Find this grand 's' 'lixir that hath gilded 'em? How cam'st thou in this pickle?

Trin. I have been In such a pickle since I saw you last,

F 3

That,

⁴ where had he wine?

⁵ liquor . . . old edit. *Warb. emend.*

That, I fear me, will ne'er out of my bones:
I shall not fear fly-blowing.

Seb. Why, how now, *Stephano*?

Ste. O, touch me not:

I am not *Stephano*, but a cramp.

Pro. You'd be

King o'th' Isle, Sirrah?

Ste. I should have been a fore one.

Alon. 'Tis a strange thing as I ever look'd on,

Pro. He is as disproportion'd in his manners

As in his shape: go, Sirrah, to my cell,

Take with you your companions; as you look

To have my pardon, trim it handsomly.

Cal. Ay, that I will; and I'll be wise hereafter,

And seek for grace. What a thrice double ass

Was I to take this drunkard for a god?

And worship this dull fool?

Pro. Go to, away!

Alon. Hence, and bestow your luggage where you
found it.

Seb. Or stole it rather,

Pro. Sir, I invite your Highness and your train

To my poor cell; where you shall take your rest

For this one night, which (part of it) I'll waste

With such discourse, as I not doubt shall make it

Go quick away; the story of my life,

And the particular accidents gone by

Since I came to this Isle: and in the morn

I'll bring you to your ship; and so to *Naples*,

Where I have hope to see the nuptials

Of these our dear-beloved solemniz'd;

And thence retire me to my *Milan*, where

Every third thought shall be my grave.

Alon. I long

To hear the story of your life, which must

Take the ear strangely.

6 'Tis a strange thing, as e'er I look'd on.

Pro.
And p
And f
Your
That i
Be free

7

Pro.

The T E M P E S T.

71

Pro. I'll deliver all,
And promise you calm seas, auspicious gales,
And sail so expeditious 't' it shall catch
Your royal fleet far off: My *Ariel*, chick,
That is thy charge: Then to the elements
Be free, and fare thou well! Please you, draw near.
[*Exeunt omnes.*]

7 that



F 4

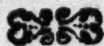
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EPILOGUE.

Spoken by PROSPERO.

NOW my charms are all o'er-thrown,
And what strength I have's mine own;
Which is most faint: and now 'tis true
I must be here confin'd by you,
Or sent to Naples. Let me not,
Since I have my Dukedom got,
And pardon'd the deceiver, dwell
In this bare island by your spell;
But release me from my bands,
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. For now I want
Spirits t' enforce, art to enchant;
And my ending is despair,
Unless I be reliev'd by prayer;
Which pierces so, that it assaults
Mercy it self, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence set me free.





A

MIDSUMMER-NIGHT'S

D R E A M.



DRAMATIS PERSONÆ.

THESEUS, *Duke of Athens.*

Egeus, *an Athenian Lord.*

Lyfander, *in love with Hermia.*

Demetrius, *in love with Hermia.*

Quince, *the Carpenter.*

Snug, *the Joiner.*

Bottom, *the Weaver.*

Flute, *the Bellows-mender.*

Snowt, *the Tinker.*

Starveling *the Taylor.*

Philoftrate, *Master of the 'Revels' to Theseus.*

Hippolita, *Princess of the Amazons, betrothed to Theseus.*

Hermia, *Daughter to Egeus, in love with Lyfander.*

Helena, *in love with Demetrius.*

Attendants.

Oberon, *King of the Fairies.*

Titania, *Queen of the Fairies.*

Puck, *or Robin-goodfellow, a Fairy.*

Peaseblossom,

Cobweb,

Moth,

Mustardseed,

} *Fairies.*

Other Fairies attending on the King and Queen.

SCENE *Athens, and a Wood not far from it.*

1 Sports



A

MIDSUMMER-NIGHT'S DREAM.

ACT I. SCENE I.

ATHENS.

Enter Theseus, Hippolita, Philostrate, with attendants.

THESEUS.

NOW, fair *Hippolita*, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but oh, methinks, how slow
This old moon wanes! she lingers my desires
Like to a step-dame, or a dowager,
Long withering out a young man's revenue.

Hip. Four days will quickly steep themselves in nights,
Our nights will quickly dream away the time:
And then the moon, like to a silver bow
New bent in heaven, shall behold the night
Of our solemnities.

The. Go, *Philostrate*,
Dir up th' *Athenian* youth to merriments,
Wake the pert and nimble spirit of mirth:
Turn melancholy forth to funerals,

The

76 *A Midsummer-Night's Dream.*

The pale companion is not for our pomp. [Exit Phil.
Hippolita, I woo'd thee with my sword,
 And won thy love, doing thee injuries :
 But I will wed thee in another key,
 With pomp, with triumph, and with revelling.

Enter Egeus, Hermia, Lysander, and Demetrius.

Ege. Happy be *Theseus*, our renowned Duke !

The. Thanks, good *Egeus* ; what's the news with thee ?

Ege. Full of vexation, come I with complaint
 Against my child, my daughter *Hermia*.

Stand forth, Demetrius. My noble lord,
 This man hath my consent to marry her.

Stand forth, Lysander. And, my gracious Duke,
 This hath bewitch'd the bosom of my child :
 Thou, thou, *Lysander*, thou hast giv'n her rhimes,
 And interchang'd love-tokens with my child :

Thou hast by moon-light at her window sung,
 With feigning voice, verses of ² 'feigned' love,
 And stol'n th' impression of her fantasie
 With bracelets of thy hair, rings, gawds, conceits,
 Knacks, trifles, nosegays, sweet-meats, (messengers
 Of strong prevailment in unhardened youth)
 With cunning hast thou filch'd my daughter's heart,
 Turn'd her obedience, which is due to me,
 To stubborn harshness. And, my gracious Duke,
 Be't so she will not here before your Grace
 Consent to marry with *Demetrius*;

I beg the ancient privilege of *Athens*,
 As she is mine, I may dispose of her :
 Which shall be either to this gentleman,
 Or to her death, according to our law,
 Immediately provided in that case.

The. What say you, *Hermia* ? be advis'd, fair maid.
 To you your father should be as a God ;
 One that compos'd your beauties ; yea, and one
 To whom you are but as a form in wax

By him imprinted; and within his power
To leave the figure, or disfigure it:
Demetrius is a worthy gentleman.

Her. So is *Lysander*.

The. In himself he is;

But in this kind, wanting your father's voice,
The other must be held the worthier.

Her. I would my father look'd but with my eyes.

The. Rather your eyes must with his judgment look.

Her. I do intreat your Grace to pardon me:

I know not by what pow'r I am made bold,
Nor how it may concern my modesty

In such a presence here to plead my thoughts:

But I beseech your Grace, that I may know

The worst that may befall me in this case,

If I refuse to wed *Demetrius*.

The. Either to die the death, or to abjure
For ever the society of men.

Therefore, fair *Hermia*, question your desires,

Know of your youth, examine well your blood,

Whether, not yielding to your father's choice,

You can endure the livery of a nun;

For aye to be in shady cloister mew'd,

To live a barren sister all your life,

Chanting faint hymns to the cold fruitless moon.

Thrice blessed they that master so their blood,

To undergo such maiden pilgrimage!

But earthlier happy is the rose distill'd,

Than that, which, withering on the virgin thorn,

Grows, lives, and dies, in single blessedness.

Her. So will I grow, so live, so die, my lord,

Ere I will yield my virgin patent up

Unto his lordship, to whose unwish'd yolk

My soul consents not to give Sov'reignty.

The. Take time to pause, and by the next new moon,

(The fealing day betwixt my love and me,

For everlasting bond of fellowship)

Upon that day either prepare to die,

For

For disobedience to your father's will ;
Or else to wed *Demetrius*, as he would ;
Or on *Diana's* altar to protest
For aye austerity and single life.

Dem. Relent, sweet *Hermia*, and, *Lysander*, yield
Thy crazed title to my certain right.

Lys. You have her father's love, *Demetrius* ;
Let me have *Hermia's* ; do you marry him.

Ege. Scornful *Lysander* ! true, he hath my love ;
And what is mine, my love shall render him.
And she is mine, and all my right of her
I do estate ' upon *Demetrius*.

Lys. I am, my lord, as well deriv'd as he,
As well posselt : my love is more than his :
My fortunes ev'ry way as fairly rank'd,
If not with vantage, as *Demetrius* :
And, which is more than all these boasts can be,
I am belov'd of beauteous *Hermia*.

Why should not I then prosecute my right ?

Demetrius. (I'll avouch it to his head)
Made love to *Nedar's* daughter, *Helena*,
And won her soul ; and she, sweet lady, doats,
Devoutly doats, doats in idolatry,
Upon this spotted and inconstant man.

The. I must confess that I have heard so much,
And with *Demetrius* thought t' have spoke thereof ;
But being over-full of self-affairs,
My mind did lose it. But, *Demetrius*, come,
And come, *Egeus* ; you shall go with me ;
I have some private schooling for you both.

For you, fair *Hermia*, look you arm your self
To fit your fancies to your father's will ;
Or else the law of *Athens* yields you up
(Which by no means we may extenuate)
To death, or to a vow of single life.

Come, my *Hippolita* ; what cheer, my love ?

Demetrius, and *Egeus*, go along ;

must employ you in some business
against our nuptials, and confer with you
something nearly that concerns your selves.

Ege. With duty and desire we follow you. [*Exeunt.*]

S C E N E II.

Manent *Lyfander and Hermia.*

Lyf. How now, my love? why is your cheek so pale?
How chance the roses there do fade so fast?

Her. Belike for want of rain, which I could well
teem them from the tempest of mine eyes.

Lyf. *Hermia*, for ought that ever I could read,
could ever hear by tale or history,

the course of true love never did run smooth,
but either it was different in blood ———

Her. O cross! too high, to be enthrall'd to love!

Lyf. Or else misgraffed, in respect of years ———

Her. O spight! too old, to be engag'd to young!

Lyf. Or else it stood upon the choice of friends ———

Her. O hell! to chuse love by another's eye!

Lyf. Or if there were a sympathy in choice,

war, death, or sickness did lay siege to it;

making it momentary as a sound,

swift as a shadow, short as any dream,

brief as the lightning in the collied night,

that (in a spleen) unfolds both heav'n and earth;

and ere a man hath power to say, Behold!

The jaws of darkness do devour it up;

And quick bright things come to confusion.

Her. If then true lovers have been ever crost,

It stands as an edict in destiny:

Then let us teach our trial patience;

Because it is a customary cross,

And due to love, as thoughts and dreams and sighs,

Wishes and tears, poor fancy's followers!

Lyf. A good persuasion; therefore hear me, *Hermia*:

I have a widow-aunt, a dowager

Of

Of great revenue, and she hath no child ;
 From *Athens* is her house remov'd seven leagues,
 And she respects me as her only son.
 There, gentle *Hermia*, may I marry thee,
 And to that place the sharp *Athenian* law
 Cannot pursue us. If thou lov'st me then,
 Steal forth thy father's house to-morrow night ;
 And in the wood, a league without the town,
 Where I did meet thee once with *Helena*
 To do observance to the morn of *May*,
 There will I stay for thee.

Her. My good *Lysander*,
 I swear to thee by *Cupid's* strongest bow,
 By his best arrow with the golden head,
 By the simplicity of *Venus's* doves,
 By that which knitteth souls, and prospers loves,
 And by that fire which burn'd the *Carthage* Queen,
 When the false *Trojan* under sail was seen ;
 By all the vows that ever men have broke,
 In number more than ever women spoke ;
 In that same place thou hast appointed me,
 To-morrow truly will I meet with thee.

Lys. Keep promise, love. Look, here comes *Helena*.

S C E N E III.

Enter Helena.

Her. God speed fair *Helena* ! whither away ?

Hel. Call you me fair ? that fair again unsay,
Demetrius loves you, fair ; O happy fair !
 Your eyes are load-stars, and your tongue's sweet air
 More tuneable than lark to shepherd's ear,
 When wheat is green, when haw-thorn buds appear.
 Sickness is catching : oh, were favour so,
 + 'Your's would I catch,' fair *Hermia*, ere I go ;
 My ear should catch your voice, my eye your eye,
 My tongue should catch your tongue's sweet melody.

4 Your words I'd catch,

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 The rest
 O teach
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Lysander

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Were the world mine, *Demetrius* being bated,
The rest I'd give to be to you translated.
O teach me how you look, and with what art
You sway the motion of *Demetrius'* heart.

Her. I frown upon him, yet he loves me still: [skill!

Hel. Oh that your frowns would teach my smiles such

Her. I give him curses, yet he gives me love.

Hel. Oh that my pray'rs could such affection move!

Her. The more I hate, the more he follows me.

Hel. The more I love, the more he hateth me.

Her. 'His fault, oh *Helena*, is none of mine.'

Hel. None but your beauty, would that fault were mine!

Her. Take comfort; he no more shall see my face,
Lysander and my self will fly this place.

Before the time I did *Lysander* see,
Seem'd *Athens* like a Paradise to me.

O then, what graces in my love do dwell;
That he hath turn'd a heaven⁵ into hell?⁶

Lys. *Helen*, to you our minds we will unfold;
To-morrow night, when *Phaëbe* doth behold
Her silver visage in the wat'ry glass,
Decking with liquid pearl the bladed grass,
(A time that lovers flights doth still conceal)
Through *Athens'* gate have we devis'd to steal.

Her. And in the wood, where often you and I
Upon faint primrose beds were wont to lye,
Emptying our bosoms of their counsels⁷ 'sweet;
There my *Lysander* and my self shall meet,
And thence from *Athens* turn away our eyes,
To seek new friends and stranger⁸ companies.

Farewel, sweet play-fellow; pray thou for us,
And good luck grant thee thy *Demetrius*!
Keep word, *Lysander*, we must starve our sight
From lovers' food, 'till morrow deep midnight. [Ex. *Her.*

VOL. I.

G

Lys.

⁵ His Folly, *Helena*, is no fault of mine.

⁶ unto a hell?

⁷ swell'd; . . . old edit. Theob. emend.

⁸ companions. . . old edit. Theob. emend.

Lyf. I will, my *Hermia*. *Helena*, adieu;
As you on him, *Demetrius* doat on you! [*Exit Lyfander*]

Hel. How happy some, o'er other some, can be!
Through *Athens* I am thought as fair as she.
But what of that? *Demetrius* thinks not so:
He will not know, what all but he do know.
And as he errs, doating on *Hermia's* eyes,
So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind,
And therefore is wing'd *Cupid* painted blind:
Nor hath love's mind of any judgment taste;
Wings and no eyes figure unheedy haste.
And therefore is love said to be a child,
Because in choice he often is beguil'd.
As waggish boys themselves in game forswear,
So the boy Love is perjur'd every where.
For ere *Demetrius* look'd on *Hermia's* eyne,
He hail'd down oaths that he was only mine;
And when this hail some heat from *Hermia* felt,
So he dissolv'd, and showers of oaths did melt.
I will go tell him of fair *Hermia's* flight:
Then to the wood will he to-morrow night
Pursue her; and for this intelligence
If I have thanks, it is a dear expence.
But herein mean I to enrich my pain,
To have his sight thither, and back again. [*Exit*]

S C E N E IV.

Enter Quince, Snug, Bottom, Flute, Snowt, and Starveling

Quin. **I**S all our company here?

Bot. You were best to call them generally
man by man, according to the scrip.

Quin. Here is the scrowl of every man's name, which

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ay at night

Bot. Fi

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Quin. Y

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Quin. I

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Bot. A

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the foolish p

A Midsummer-Night's Dream. 83

thought fit, through all *Athens*, to play in our enter-
lude before the Duke and the Dutcheſs, on his wedding-
day at night.

Bot. First, good *Peter Quince*, ſay what the play treats
on; then read the names of the actors; and ſo grow on
to a point.

Quin. Marry, our play is the moſt lamentable comedy
and moſt cruel death of *Pyramus* and *Thisby*.

Bot. A very good piece of work. I aſſure you, and a
herry. Now, good *Peter Quince*, call forth your Actors
by the ſcroll. Maſters, ſpread your ſelves.

Quin. Answer as I call you. *Nick Bottom* the weaver.

Bot. Ready: name what part I am for, and proceed.

Quin. You, *Nick Bottom*, are ſet down for *Pyramus*.

Bot. What is *Pyramus*, a lover, or a tyrant?

Quin. A lover that kills himſelf moſt gallantly for love.

Bot. That will aſk ſome tears in the true performing of

it; if I do it, let the audience look to their eyes; I

will move ſtorms; I will condole in ſome meaſure. To

the reſt: — yet my chief humour is for a tyrant; I could

play *Ercles* rarely, or a part to tear a cat in. To make

split the raging rocks, and ſhivering ſhocks ſhall break the

locks of priſon-gates — and *Phibbus* carr ſhall ſhine from

the ſouth, and make and mar the fooliſh fates — This was lofty.

Now name the reſt of the players. This is *Ercles* vein,

tyrant's vein; a lover is more condoling.

Quin. *Francis Flute* the bellows-mender.

[*Exe.* *Flu.* Here, *Peter Quince*.

Quin. You muſt take *Thisby* on you.

Flu. What is *Thisby*, a wandring Knight?

Quin. It is the lady that *Pyramus* muſt love.

Flu. Nay faith let not me play a woman; I have a

hard coming.

Quin. That's all one, you ſhall play it in a mask, and

you may ſpeak as ſmall as you will.

Bot. An I may hide my face, let me play *Thisby* too;

G2 I'll

(a) This was probably a piece of nonſenſical bombast taken out of
the fooliſh play known at that time. . . . Theobald.

I'll speak in a monstrous little voice, ⁹ *Thisby, Thisby*; ah, *Pyramus*, my lover dear, thy *Thisby* dear, and lady dear.

Quin. No, no, you must play *Pyramus*; and, *Flute*, you, *Thisby*.

Bot. Well, proceed.

Quin. *Robin Starveling* the taylor.

Star. Here, *Peter Quince*.

Quin. *Robin Starveling*, you must play *Thisby's* mother *Tom Snowt* the tinker.

Snowt. Here, *Peter Quince*.

Quin. You, *Pyramus's* father; my self, *Thisby's* father; *Snug* the joiner, you, the lion's part; I hope there is a play fitted.

Snug. Have you the lion's part written? pray you, it be, give it me, for I am slow of study.

Quin. You may do it extempore, for it is nothing but roaring.

Bot. Let me play the lion too, I will roar, that I will do any man's heart good to hear me. I will roar, that will make the Duke say, let him roar again, let him roar again.

Quin. If you should do it too terribly, you would fright the Dutchess and the ladies, that they would shriek, and that were enough to hang us all.

All. That would hang us every mother's son.

Bot. I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us; but I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

Quin. You can play no part but *Pyramus*, for *Pyramus* is a sweet-fac'd man, a proper man as one shall see in summer's day; a most lovely gentleman-like man: therefore you must needs play *Pyramus*.

Bot. Well, I will undertake it. What beard were I best to play it in?

Quin. Why, what you will.

Bot. I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your *French*-crown-colour'd beard, your perfect yellow.

Quin. Some of your *French*-crowns have no hair at all, and then you will play bare-fac'd. But, masters, here are your parts, and I am to intreat you, request you, and desire you to con them by to-morrow night; and meet me in the palace-wood, a mile without the town, by moonlight, there we will rehearse; for if we meet in the city, we shall be dog'd with company, and our devices known. In the mean time I will draw a bill of properties, such as your play wants. I pray you, fail me not.

Bot. We will meet, and there we may rehearse more obscenely and courageously. Take pains, be perfect, adieu.

Quin. At the Duke's oak we meet.

Bot. Enough, hold or cut bowstrings. *[Exeunt.]*



A C T II. S C E N E I.

The W O O D.

Enter a Fairy at one door, and Puck (or Robin-goodfellow) at another.

P U C K.

H O W now, spirit, whither wander you?

Fai. Over hill, over dale,

Through bush, through briar,

Over park, over pale,

Through flood, through fire,

I do wander every where,

Swifter than the moon's sphere;

G 3

And

(a) *A proverbial phrase signifying, without fail, or, in all events.*

And I serve the Fairy Queen,
 To dew her orbs upon the green;
 The cowslips tall her pensioners be,
 In their gold coats spots you see,
 Those be rubies, Fairy-favours,
 In those freckles live their favours:
 I must go seek some 'dew-drops here and there,
 And hang a pearl in every cowslip's ear.
 Farewel, thou lob of spirits, I'll be gone,
 Our Queen and all her elves come here anon.

Puck. The King doth keep his revels here to-night,
 Take heed the Queen come not within his sight.
 For *Oberon* is passing fell and wrath,
 Because that she, as her attendant, hath
 A lovely boy stol'n from an *Indian King*:
 She never had so sweet a changeling;
 And jealous *Oberon* would have the child
 Knight of his train, to trace the forests wild;
 But she per-force with-holds the loved boy,
 Crowns him with flow'rs, and makes him all her joy.
 And now they never meet in grove, or green,
 By fountain clear, or spangled star-light sheen,
 But they do square, that all their elves for fear
 Creep into acorn cups, and hide them there.

Fai. Or I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Call'd *Robin-goodfellow*. Are you not he,
 That fright the maidens of the villagery,
 Skim milk, and sometimes labour in the quern,
 And bootless make the breathless hufwife churn;
 And sometime make the drink to bear no barm,
 Mis-lead night-wand'ers, laughing at their harm?
 Those that *Hobgoblin* call you, and sweet *Puck*,
 You do their work, and they shall have good luck.
 Are not you he?

Puck. 'The same, thou speak'st aright;
 I am that merry wand'rer of the night:

1 dew-drops here, 2 Thou speak'st aright;

jest to *Oberon*, and make him smile
 When I a fat and bean-fed horse beguile,
 Neighing in likeness of a filly foal:
 And sometimes lurk I in a gossip's bowl,
 In very likeness of a roasted crab,
 And when she drinks, against her lips I bob,
 And on her wither'd dewlap pour the ale.
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;
 Then slip I from her bum, down topples she,
 And rails or cries, and falls into a cough,
 And then the whole quire hold their hips, and loffe,
 And waxen in their mirth, and neeze, and swear
 A merrier hour was never wasted there.
 But make room, fairy, here comes *Oberon*.

Fair. And here my mistress: would that he were gone!

S C E N E II.

*Enter Oberon King of Fairies at one door with his Train,
 and the Queen at another with hers.*

Ob: Ill met by moon-light, proud *Titania*.

Queen. What, jealous *Oberon*? fairies, skip hence,
 I have forsworn his bed and company.

Ob. Tarry, rash wanton, am not I thy lord?

Queen. Then I must be thy lady; but I know

When thou hast stol'n away from fairy land,

And in the shape of *Corin* sat'st all day,

Playing on pipes of corn, and versing love

To am'rous *Phyllida*. Why art thou here,

Come from the farthest steep of *India*?

At that forsooth the bouncing *Amazon*,

Our buskin'd mistress and your warrior Love,

To *Theseus* must be wedded; and you come

To give their bed joy and prosperity.

Ob. How canst thou thus for shame, *Titania*,

Dance at my credit with *Hippolita*,

G 4

Knowing

(a) Crab apple,

3 And tailor cries,

88 *A Midsummer-Night's Dream.*

Knowing I know thy Love to *Theseus*?
 Didst thou not lead him through the glimmering night
 From ⁴ 'Perigyné,' whom he ravished,
 And make him with fair *Egle* break his faith,
 With *Ariadne* and *Antiopa*?

Queen. These are the forgeries of jealousy:
 And never since ⁵ 'that' middle summer's spring
 Met we on hill, in dale, forest, or mead,
 By paved fountain, or by rushy brook,
 Or on the beached margent of the sea,
 To dance our ringlets to the whistling wind,
 But with thy brawls thou hast disturb'd our sport.
 Therefore the winds piping to us in vain,
 As in revenge have suck'd up from the sea
 Contagious fogs; which falling in the land,
 Have every pelted river made so proud,
 That they have over-born their continents.
 The ox hath therefore stretch'd his yolk in vain,
 The Ploughman lost his sweat, and the green corn
 Hath rotted, ere its youth attain'd a beard.
 The fold stands empty in the drowned field,
 And crows are fatted with the murrion flock;
 The nine-mens morris is fill'd up with mud,
 And the quaint mazes in the wanton green
 For lack of tread are undistinguishable.
 The human mortals want their winter ⁶ 'cheer,'
 No night is now with hymn or carol blest;
 Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air;
 That rheumatick diseases do abound.
 And thorough this distemperature, we see
 The seasons alter; hoary-headed frosts
 Fall in the fresh lap of the crimson rose;
 And on old *Hyem*'s chin and icy crown
 An od'rous chaplet of sweet summer buds
 Is as in mockery set. The spring, the summer,

⁴ *Perigenia*, or, according to *Theobald*, *Perigune*,

⁶ here . . . old edit. *Theob.* emend.

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The chiding autumn, angry winter, change
Their wonted liveries ; and th' amazed world
By their 'inverfe' now knows not which is which ;
And this same progeny of evil comes
From our debate, from our dissention,
We are their parents and original.

Ob. Do you amend it then, it lyes in you.
Why should *Titania* cross her *Oberon*?
I do but beg a little changeling boy,
To be my henchman.

Queen. Set your heart at rest,
The fairy-land buys not the child of me.
His Mother was a votress of my order,
And in the spiced *Indian* Air by night
Full often she hath gossipt by my side;
And sat with me on *Neptune's* yellow sands,
Marking th' embarked traders of the flood,
When we have laught to see the sails conceive,
And grow big-bellied with the wanton wind:
Which she with pretty and with swimming gate
'Follying' (her womb then rich with my young squire)
Would imitate, and sail upon the land,
To fetch me trifles, and return again
As from a voyage, rich with merchandize.
But she, being mortal, of that boy did die,
And for her sake I do rear up her boy,
And for her sake I will not part with him.

Ob. How long within this wood intend you stay?

Queen. Perchance till after *Theseus'* wedding-day.
If you will patiently dance in our round,
And see our moon-light revels, go with us?
If not, shun me, and I will spare your haunts.

Ob. Give me that boy, and I will go with thee.

Queen. Not for thy fairy kingdom. *Elves* away!
We shall chide downright, if I longer stay. [*Exeunt.*]

Ob. Well, go thy way; thou shalt not from this grove,
'Till I torment thee for this injury —

My

My gentle *Puck*, come hither; thou remember'st
 Since once I sat upon a promontory,
 And heard a Mermaid on a Dolphin's back
 Uttering such dulcet and harmonious breath,
 That the rude sea grew civil at her song,
 And certain stars shot madly from their spheres,
 To hear the sea-maid's musick.

Puck. I remember.

Ob. That very time I saw, but thou could'st not,
 Flying between the cold moon and the earth,
Cupid all arm'd; a certain aim he took;
 At a fair a Vestal, throned by the west,
 And loos'd his love-shaft smartly from his bow,
 As it should pierce a hundred thousand hearts;
 But I might see young *Cupid's* fiery shaft
 Quench'd in the chaste beams of the wat'ry moon,
 And the Imperial Votress pass'd on,
 In maiden meditation, fancy free.
 Yet mark'd I where the bolt of *Cupid* fell,
 It fell upon a little western flower;
 Before milk-white, now purple with love's wound,
 And maidens call it Love in idleness.
 Fetch me that flow'r; the herb I shew'd thee once;
 The juice of it, on sleeping eye-lids laid,
 Will make or man or woman madly doat
 Upon the next live creature that it sees.
 Fetch me this herb, and be thou here again
 Ere the *Leviathan* can swim a league.

Puck. I'll put a girdle round about the earth
 In forty minutes. [Exit.]

Ob. Having once this juice,
 I'll watch *Titania* when she is asleep,
 And drop the liquor of it on her eyes:
 The next thing which she waking looks upon,
 (Be it on lion, bear, or wolf, or bull,

(a) A compliment to Queen Elizabeth: as it seems probable that Mary Queen of Scots was pointed at in the preceding speech of Oberon. Warburton.

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i stay,

Or meddling monkey, or on busie ape)
 She shall pursue it with the soul of love:
 And ere I take this charm off from her sight,
 (As I can take it with another herb)
 I'll make her render up her page to me.
 But who comes here? I am invisible,
 And I will over-hear their conference.

S C E N E III.

Enter Demetrius, Helena following him.

Dem. I love thee not, therefore pursue me not.
 Where is *Lysander*, and fair *Hermia*?
 The one I'll ¹ *'slay*, the other *slayeth* me.
 Thou told'st me they were stol'n into this wood;
 And here am I, and wode within this wood,
 Because I cannot meet my *Hermia*.

Hence, get thee gone, and follow me no more.

Hel. You draw me, you hard-hearted adamant,
 But yet you draw not iron; for my heart
 Is true as steel. Leave you your pow'r to draw,
 And I shall have no pow'r to follow you.

Dem. Do I entice you? do I speak you fair?
 Or rather do I not in plainest truth
 Tell you I do not and I cannot love you?

Hel. And even for that do I love thee the more;
 I am your spaniel, and, *Demetrius*,
 The more you beat me I will fawn on you:
 Use me but as your spaniel, spurn me, strike me,
 Neglect me, lose me; only give me leave,
 Unworthy as I am, to follow you.
 What worser place can I beg in your love,
 (And yet a place of high respect with me)
 Than to be used as you use your dog?

Dem. Tempt not too much the hatred of my spirit,
 For I am sick when I do look on thee.

Hel.

¹ *slay*, the other *slayeth* . . . old edit. Thirl. emend.

Hel. And I am sick when I look not on you.

Dem. You do impeach your modesty too much,
To leave the city and commit your self
Into the hands of one that loves you not,
To trust the opportunity of night,
And the ill counsel of a desert place,
With the rich worth of your virginity.

Hel. Your virtue is my privilege; for that
It is not night when I do see your face,
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you in my respect are all the world.
Then how can it be said I am alone,
When all the world is here to look on me?

Dem. I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

Hel. The wildest hath not such a heart as you;
Run when you will, the story shall be chang'd:
Apollo flies, and *Daphne* holds the chase;
The dove pursues the griffin, the mild hind
Makes speed to catch the tyger. Bootless speed!
When cowardise pursues, and valour flies.

Dem. I will not stay thy questions; let me go:
Or if you follow me, do not believe
But I shall do thee mischief in the wood.

Hel. Ay, in the temple, in the town, and field
You do me mischief. Fie, *Demetrius*,
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We shou'd be woo'd, and were not made to woo.
I follow thee, and make a heav'n of hell,
To die upon the hand I love so well. [Exeunt.]

S C E N E IV.

Ob. Fare thee well, nymph; ere he do leave this grove
Thou shalt fly him, and he shall seek thy love.
Hast thou the flow'r there? welcome, wanderer.

Puck.
Ob.

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Enter Puck.

Puck. Ay, there it is.

Ob. I pray thee, give it me;

I know a bank whereon the wild thyme blows,

Where oxslip and the nodding violet grows,

'Quite over-canopied' with luscious woodbine,

With sweet musk-roses, and with eglantine.

There sleeps *Titania*, some time of the night,

Lull'd in these flow'rs, ⁴ 'from' dances and delight;

And there the snake throws her enamell'd skin,

Weed wide enough to wrap a fairy in:

'There' with the juice of this I'll streak her eyes,

And make her full of hateful fantasies.

Take thou some of it, and seek through this grove;

A sweet *Athenian* lady is in love

With a disdainful youth; anoint his eyes,

But do it when the next thing he espies

May be the lady. Thou shalt know the man

By the *Athenian* garments he hath on.

Effect it with some care, that he may prove

More fond of her, than she upon ⁶ 'his' love;

And look you meet me ere the first cock crow.

Puck. Fear not, my lord, your servant shall do so.

[*Exeunt.*]

S C E N E V.

Enter Queen of fairies, with her Train.

Queen. Come, now a roundel, and a *Fairy* song:

Then, ⁷ 'fore' the third part of a minute, hence;

Some to kill cankers in the musk-rose buds,

Some war with rear-mice for their leathern wings,

To make my small elves coats: and some keep back

The clamorous owl, that nightly hoots, and wonders

At

³ o'er-canopy'd,

⁴ with

⁵ And

⁶ her

⁷ for . . . old edit. *Theob. emend.*

'At our quaint sports. Come, sing' me now asleep,
Then to your offices, and let me rest.

Fairies sing.

*You spotted snakes with double tongue,
Thorny hedgehogs, be not seen,
Newts and blind worms, do no wrong,
Come not near our fairy Queen.
Philomel, with melody,
Sing in your sweet lullaby,
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm, nor spell nor charm,
Come our lovely lady nigh,
So good night with lullaby.*

2 Fairy.

*Weaving spiders, come not here;
Hence, you long-leg'd spinners, hence:
Beetles black, approach not near,
Worm nor snail, do no offence.
Philomel, with melody, &c.*

1 Fairy.

*Hence, away; now all is well:
One aloof stand Centinel.*

[Exeunt Fairies.]

Enter Oberon, and anoints her eye-lids.

Ob. What thou see'st when thou dost wake,
Do it for thy true love take,
Love and languish for his sake;
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye what shall appear,
When thou wak'st, it is thy dear;
Wake when some vile thing is near.

[Exit Oberon.]

SCENE

3 At our quaint-spirits. Sing

S C E N E VI.

Enter Lyfander and Hermia.

Lyf. Fair love, you faint with wandring in the wood;
And, to speak troth, I have forgot our way:
We'll rest us, *Hermia*, if you think it good,
And tarry for the comfort of the day.

Her. Be't so, *Lyfander*; find you out a bed,
For I upon this bank will rest my head.

Lyf. One turf shall serve as pillow for us both,
One heart, one bed, two bosoms, and one troth.

Her. Nay, good *Lyfander*, for my sake, my dear,
Lye further off yet, do not lye so near.

Lyf. O take the sense, sweet, of my innocence;
Love takes the meaning in love's conference;
mean that my heart unto yours is knit,
so that but one heart can you make of it:
Two bosoms interchained with an oath,
so then two bosoms, and a single troth:
Then by your side no bed-room me deny;
For lying so, *Hermia*, I do not lye.

}

Her. *Lyfander* riddles very prettily;
How much beshrew my manners, and my pride,

Hermia meant to say, *Lyfander* ly'd!
But, gentle friend, for love and courtesie
Lye further off, in human modesty;
Such separation as may well be said

Becomes a virtuous batchelor and a maid;
So far be distant, and good night, sweet friend,
Thy love ne'er alter 'till thy sweet life end!

Lyf. Amen, amen to that fair prayer, say I,
And then end life when I end loyalty:

Here is my bed; sleep give thee all his rest!

Her. With half that wish the wisher's eyes be prest!

[They sleep.]

Enter

Enter Puck.

Puck. Through the forest have I gone,
 But *Athenian* find I none,
 On whose eyes I might approve
 This flower's force in stirring love:
 Night and silence! who is here?
 Weeds of *Athens* he doth wear;
 This is he, my master said,
 Despised the *Athenian* maid:
 And here the maiden sleeping found
 On the dank and dirty ground.
 Pretty soul! she durst not lye
 'Near to this kill-courtesie.'
 Churl, upon thy eyes I throw
 All the pow'r this charm doth owe:
 When thou wak'st, let love forbid
 Sleep his seat on thy eye-lid:
 So awake when I am gone,
 For I must now to *Oberon*.

S C E N E VII.

*Enter Demetrius and Helena running.**Hel.* Stay, tho' thou kill me, sweet *Demetrius*!*Dem.* I charge thee, hence, and do not haunt me thus.*Hel.* O, wilt thou darkling leave me? do not so.*Dem.* Stay on thy peril, I alone will go.[*Exit Demetrius*]

Hel. O, I am out of breath in this fond chace;
 The more my prayer, the lesser is my grace.
 Happy is *Hermia*, wheresoe'er she lyes;
 For she hath blessed and attractive eyes.
 How came her eyes so bright; not with salt tears;
 If so my eyes are oftner wash'd than hers:
 No, no, I am as ugly as a bear;
 For beasts that meet me run away for fear.

Therefore

9 Near to this lack-love, this kill-courtesie.

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Therefore no marvel, tho' *Demetrius*
 (as a monster) fly my presence thus,
 What wicked and dissembling glass of mine
 Made me compare with *Hermia's* sphery eyne?
 But who is here? *Lysander* on the ground:
 Dead or asleep? I see no blood, no wound:
Lysander, if you live, good Sir, awake,
Lys. And run thro' fire I will for thy sweet sake.

[*Waking.*

Transparent *Helen*, nature here shews art,
 That through thy bosom makes me see thy heart.
 Where is *Demetrius*? Oh, how fit a word
 That vile name, to perish on my sword?

Hel. Do not say so, *Lysander*, say not so;
 That tho' he love your *Hermia*? lord, what tho'?
 Yet *Hermia* still loves you; then be content.

Lys. Content with *Hermia*? no: I do repent
 The tedious minutes I with her have spent;
 Not *Hermia*, but *Helena* I love:

Who will not change a raven for a dove?
 The will of man is by his reason sway'd,
 And reason says you are the worthier maid.

Things growing are not ripe until their season;
 I being young 'till now not ripe to reason,
 And touching now the point of human skill,

Reason becomes the marshal to my will,
 And leads me to your eyes, where I o'erlook
 Love's stories, written in love's richest book.

Hel. Wherefore was I to this keen mock'ry born?
 When at your hands did I deserve this scorn?
 Not enough, is't not enough, young man,

That I did never, no, nor never can
 Deserve a sweet look from *Demetrius'* eye,
 That you must flout my insufficiency?

Good troth you do me wrong, good sooth you do,
 In such disdainful manner me to woo:
 But fare you well. Perforce I must confess,

I thought you lord of more true gentleness:
 VOL. I. H Oh,

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Oh, that a lady of one man refus'd,
Should of another therefore be abus'd! [Exit.

Lys. She sees not *Hermia*; *Hermia*, sleep thou there,
And never may'st thou come *Lysander* near;
For as a surfeit of the sweetest things
The deepest loathing to a stomach brings;
Or as the heresies that men do leave
Are hated most of those they did deceive;
So thou, my surfeit and my heresie,
Of all be hated, but the most of me!

And, all my pow'rs, address your love and might
To honour *Helen*, and to be her Knight! [Exit.

Her. Help me, *Lysander*, help me, do thy best
To pluck this crawling serpent from my breast:

Ay me, for pity, what a dream was here?

Lysander, look, how do I quake with fear?

Me-thought a serpent eat my heart away,

And you sat smiling at his cruel prey:

Lysander! what, remov'd? *Lysander*, lord!

What, out of hearing, gone? no sound, no word?

Alack, where are you? speak, and if you hear,

Speak, of all loves; I swoon almost with fear.

No, then I well perceive you are not nigh,

Or death or you I'll find immediately. [Exit.



ACT III. SCENE I.

The WOOD.

Enter Quince, Snug, Bottom, Flute, Snowt and Starveling.

The Queen of Fairies lying asleep.

BOTTOM.

ARE we all met?

Quin. Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage, this hauthorn-brake our tiring house, and we will do it in action, as we will do it before the Duke.

Bot. Peter Quince!

Quin. What say'st thou, bully Bottom?

Bot. There are things in this comedy of *Pyramus* and *Thisby*, that will never please. First, *Pyramus* must draw sword to kill himself, which the ladies cannot abide. How answer you that?

Snowt. By'raken, a parlous fear!

Star. I believe we must leave the killing out, when all done.

Bot. Not a whit, I have a device to make all well; write me a prologue, and let the prologue seem to say, we will do no harm with our swords, and that *Pyramus* shall not kill'd indeed; and for more better assurance tell them, that I *Pyramus* am not *Pyramus* but *Bottom* the weaver; this will put them out of fear.

Quin. Well, we will have such a prologue, and it shall be written in eight and six.

Bot. No, make it two more; let it be written in eight and eight.

H 2

Snowt.

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Snowt. Will not the ladies be afraid of the lion?

Star. I fear it, I promise you.

Bot. Masters, you ought to consider with your selves; to bring in, God shield us, a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to it.

Snowt. Therefore another prologue must tell he is not a lion.

Bot. Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus or to the same defect; ladies, or fair ladies, I would wish you, or I would request you, or I would intreat you, not to fear, not to tremble; my life for yours; if you think I come hither as a lion, it were pity of my life; no, I am no such thing, I am a man as other men are; and there indeed let him name his name, and tell them plainly he is *Snug* the joiner.

Quin. Well, it shall be so; but there is two hard things, that is, to bring the moon-light into a chamber; for you know *Pyramus* and *Thisby* meet by moon-light.

Snug. Doth the moon shine that night we play our play?

Bot. A kalendar, a kalendar! look in the almanack; find out moon-shine, find out moon-shine.

Quin. Yes, it doth shine that night.

Bot. Why then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

Quin. Ay, or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure or to present the person of Moon-shine. Then there is another thing, we must have a wall in the great chamber, for *Pyramus* and *Thisby* (says the story) did talk through the chink of a wall.

Snug. You can never bring in a wall. What say you, *Bottom*?

Bot. Some man or other must present Wall, and let

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A Midsummer-Night's Dream. 101

him have some plaster, or some lome, or some rough-cast about him, to signify wall: Or let him hold his fingers thus; and through the cranny shall *Pyramus* and *Thisby* whisper.

Quin. If that may be, then all is well. Come, sit down every mother's son, and rehearse your parts. *Pyramus*, you begin; when you have spoken your speech, enter into that brake, and so every one according to his cue.

S C E N E II.

Enter Puck.

Puck. What hempen home-spuns have we swagging So near the cradle of the fairy Queen? [here, What, a play tow'rd? I'll be an auditor; An actor too perhaps, if I see cause.

Quin. Speak, *Pyramus*; *Thisby*, stand forth.

Pyr. *Thisby*, the flower of odious favours sweet.

Quin. Odours, odours.

Pyr. Odours favours sweet,

So doth thy breath, my dearest *Thisby* dear:

But hark, a voice! stay thou but here 'a whit,

And by and by I will to thee appear. [Exit *Pyr.*

Puck. A stranger *Pyramus* than e'er plaid here! [Aside.

This. Must I speak now?

Quin. Ay marry must you; for you must understand he goes but to see a noise that he heard, and is to come again.

This. Most radiant *Pyramus*, most lilly-white of hue,
Of colour like the red rose on triumphant bryer,
Most 'briskly' *Juvenile*, and eke most lovely *Jew*,
As true as truest horse, that yet would never tire,
I'll meet thee, *Pyramus*, at *Ninny's* tomb.

Quin. *Ninus'* tomb, man? why, you must not speak that yet; that you answer to *Pyramus*; you speak all your part at once, cues and all. *Pyramus*, enter, your cue is past; it is *never tire*.

H 3

This.

1 a while, . . . old edit. *Theob. emend.*

2 brisky

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This. O, as true as truest horse, that yet would never tire.

Re-enter Bottom with an Ass's head.

Pyr. If I were fair, *Thisby*, I were only thine.

Quin. O monstrous! O strange! we are haunted; pray, masters, fly, masters, help. [*The Clowns exeunt.*]

Puck. I'll follow you, I'll lead you about a round,
Through bog, through bush, through brake, through
Sometimes a horse I'll be, sometimes a hound, [bryer;
A hog, a headless bear, sometime a fire,
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn. [*Exit.*]

Bot. Why do they run away? this is a knavery of them to make me afraid.

Enter Snowt.

Snowt. O *Bottom*, thou art chang'd; what do I see on thee?

Bot. What do you see? you see an ass-head of your own, do you?

Enter Quince.

Quin. Bless thee, *Bottom*, bless thee, thou art translated. [*Exit.*]

Bot. I see their knavery, this is to make an ass of me, to fright me if they could; but I will not stir from this place, do what they can; I will walk up and down here, and I will sing, that they shall hear I am not afraid. [*Sings.*]
The Ousef cock, so black of hue,

With orange-tawny bill,
The throstle with his note so true,
The wren with little quill.

Queen. What angel wakes me from my flow'ry bed? [*Waking.*]

Bot. The finch, the sparrow, and the lark, [*Sings.*]
The plain-song cuckow gray,
Whose note full many a man doth mark,
And dares not answer nay.

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Peacebloss

1 *Fai.*

2 *Fai.*

3 *Fai.*

4 *Fai.*

Queen.

hop in hi
feed him

F

For indeed, who would set his wit to so foolish a bird?
who would give a bird the lie, tho' he cry cuckow never
so?

Queen. I pray thee, gentle mortal, sing again,
Mine ear is much enamour'd of thy note,
So is mine eye enthralled to thy shape,
And thy fair virtue's force (perforce) doth move me,
On the first view to say, to swear, I love thee.

Bot. Methinks, mistress, you should have little reason
for that: and yet, to say the truth, reason and love keep
little company together now-a-days. The more the pity,
that some honest neighbours will not make them friends.
Nay, I can glee upon occasion.

Queen. Thou art as wise as thou art beautiful.

Bot. Not so neither: but if I had wit enough to get
out of this wood, I have enough to serve mine own turn.

Queen. Out of this wood do not desire to go,
Thou shalt remain here whether thou wilt or no.

I am a spirit of no common rate;
The summer still doth tend upon my state,
And I do love thee; therefore go with me,
I'll give thee Fairies to attend on thee;
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep:

And I will purge thy mortal grossness so,
That thou shalt like an airy spirit go.

Peaseblossom! Cobweb! Moth! and Mustardseed!

S C E N E III.

Enter four Fairies.

1 *Fai.* Ready.

2 *Fai.* And I.

3 *Fai.* And I.

4 *Fai.* And I, where shall we go?

Queen. Be kind and courteous to this gentleman.
Hop in his walks, and gambole in his eyes,
Feed him with apricocks and dewberries,

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With purple grapes, green figs and mulberries,
The honey-bags steal from the humble bees,
And for night-tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes,
To have my love to bed, and to arise:
And pluck the wings from painted butterflies,
To fan the moon-beams from his sleeping eyes,
Nod to him, elves, and do him courtesies.

1 *Fai.* Hail, mortal, hail!

2 *Fai.* Hail!

3 *Fai.* Hail!

Bot. I cry your worship's mercy heartily, I beseech
your worship's name.

Cob. *Cobweb.*

Bot. I shall desire of you more acquaintance, good
master *Cobweb*; if I cut my finger, I shall make bold with
you. Your name, honest gentleman?

Pease. *Peaseblossom.*

Bot. I pray you, commend me to mistress *Squash* your
mother, and to master *Peascode* your father. Good master
Peaseblossom, I shall desire of you more acquaintance too.
Your name, I beseech you, Sir?

Mus. *Mustardseed.*

Bot. Good master *Mustardseed*, I know your ³ 'parentage'
well: that same cowardly giant-like Ox-beef hath
devour'd many a gentleman of your house. I promise
you, your kindred hath made my eyes water ere now.
I desire more of your acquaintance, good master *Mustardseed*.

Queen. Come, wait upon him, lead him to my bower.

The moon, methinks, looks with a watry eye,
And when she weeps, ⁴ 'weeps' every little flower
Lamenting some enforced chastity.

Tie up my love's tongue, bring him silently. [Exeunt]

3 patience

4 weep

SCENE

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S C E N E IV.

Enter King of Fairies solus.

Ob. I Wonder if *Titania* be awak'd:
Then, what it was that next came in her eye,
Which she must doat on in extremity.

Enter Puck.

Here comes my messenger: how now, mad sprite!
What night-rule now about this haunted grove?

Puck. My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals
That work for bread upon *Athenian* stalls,
Were met together to rehearse a play,
Intended for great *Theseus'* nuptial day.
The shallow'st ^s 'thick-skull' of that barren sort,
Who *Pyramus* presented, in their sport
Forsook his scene, and enter'd in a brake;
When I did him at this advantage take,
An Ass's nose I fixed on his head;
Anon his *Thisby* must be answered,
And forth my ⁶ 'mimick' comes: When they him spy,
As wild geese that the creeping fowler eye,
Or ruffet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky;
So at his sight away his fellows fly,
And at our stamp here o'er and o'er one falls;
He murder cries, and help from *Athens* calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong.

For

5 thick-skin

6 minnock

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For briars and thorns at their apparel snatch,
Some sleeves, some hats; from yielders all things catch.
I led them on in this distracted fear,
And left sweet *Pyramus* translated there:
When in that moment (so it came to pass)
Titania wak'd, and straitway lov'd an *Ass*.

Ob. This falls out better than I could devise.
But hast thou yet lech'd the *Athenian's* eyes
With the love-juice, as I did bid thee do?

Puck. I took him sleeping; that is finish'd too;
And the *Athenian* woman by his side,
That, when he wakes, of force she must be ey'd.

S C E N E V.

Enter Demetrius and Hermia.

Ob. Stand close, this is the same *Athenian*.

Puck. This is the woman, but not this the man.

Dem. O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

Her. Now I but chide, but I shall use thee worse,
For thou, I fear, hast giv'n me cause to curse:
If thou hast slain *Lysander* in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.

The sun was not so true unto the day,
As he to me. Would he have stol'n away
From sleeping *Hermia*? I'll believe as soon
This whole earth may be bor'd, and that the moon
May through the center creep, and so 'disease'
Her brother's noon-tide with th' *Antipodes*.
It cannot be but thou hast murder'd him,
So should a murderer look, so dread, so grim.

Dem. So should the murder'd look, and so should I,
Pierc'd through the heart with your stern cruelty:
Yet you the murderer look as bright and clear
As yonder *Venus* in her glimm'ring sphere.

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Her. What's this to my *Lysander*? where is he?

Dem. I'd rather give him me?

Dem. I'd rather give his carcass to my hounds.

Her. Out, dog! out, cur! thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him then?
Henceforth be never number'd among men!

Oh! once tell true, and even for my sake,
Durst thou have look'd upon him, being awake?
An hast thou kill'd him sleeping? O brave touch?
Could not a worm, an adder do so much?

An adder did it, for with doubler tongue
Than thine, thou serpent, never adder stung.

Dem. You spend your passion on a mispris'd mood;
I am not guilty of *Lysander's* blood,

For is he dead for ought that I can tell.

Her. I pray thee, tell me then that he is well.

Dem. And if I could, what should I get therefore?

Her. A privilege never to see me more;

And from thy hated presence part I so;

See me no more, whether he's dead or no. [Exit.

Dem. There is no following her in this fierce vein,

Here therefore for a while I will remain:

So sorrow's heaviness doth heavier grow

For debt, that bankrupt sleep doth sorrow owe,

Which now in some slight measure it will pay,

For his Tender here I make some stay. [Lyes down.

S C E N E VI.

Ob. What hast thou done? thou hast mistaken quite,
And laid thy love-juice on some true love's sight:

If thy misprision must perforce ensue

Some true love turn'd false, not a false turn'd true.

Puck. Then fate o'er-rules; 'for one man holding troth
Million fail, confounding oath on oath.

Ob. About the wood go swifter than the wind,
And *Helena* of *Athens* see thou find.

All

8 Some true love turn'd, and not a false turn'd true.

9 that

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All fancy-sick she is, and pale of cheer,
With sighs of love that cost the fresh blood dear;
By some illusion see thou bring her here;
I'll charm his eyes against she doth appear.

Puck. I go, I go; 'look, master, how I go,
Swifter than arrow from the *Tartar's* bow.

Ob. Flower of this purple dye, [*Anoints Demetrius's eyes.*]
Hit with *Cupid's* archery,
Sink in apple of his eye!
When his love he doth espy,
Let her shine as gloriously
As the *Venus* of the sky.
When thou wak'st, if she be by,
Beg of her for remedy.

Enter Puck.

Puck. Captain of our fairy band,
Helena is here at hand,
And the youth mistook by me
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

Ob. Stand aside: the noise they make
Will cause *Demetrius* to wake.

Puck. Then will two at once woo one;
That must needs be sport alone.
And those things do best please me,
That befall prepost'rously.

S C E N E VII.

Enter Lyfander and Helena.

Lys. Why should you think that I should woo in scorn?
Scorn and Derision never come in tears.
Look, when I vow, I weep; and, vows so born,
In their nativity all truth appears:

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How can these things in me seem scorn to you?
 bearing the badge of faith to prove them true.

Hel. You do advance your cunning more and more,
 When truth kills truth, O devilish holy fray!

These vows are *Hermia's*: will you give her o'er?

Exit.
 Weigh oath with oath, and you will nothing weigh;
 Your vows to her and me, put in two scales,
 Will even weigh, and both as light as tales.

Lys. I had no judgment when to her I swore.

Hel. Nor none in my mind now you give her o'er.

Lys. *Demetrius* loves her, and he loves not you.

Dem. [*Awaking.*] O *Helen*, goddess, nymph, perfect,
 To what, my love, shall I compare thine eyne? [*divine,*
 crystal is muddy; O how ripe in show

thy lips, those kissing cherries, tempting grow!

That pure congealed white, high *Taurus'* snow

ann'd with the eastern wind turns to a crow

When thou hold'st up thy hand. O let me kiss

This pureness of pure white, this seal of bliss.

Hel. O spight, O hell! I see you all are bent
 To set against me for your merriment:

You were civil, and knew courtesie,

You would not do me thus much injury:

Can you not hate me, as I know you do,

But you must join in 'flouts' to mock me too?

You + 'were' men, as men you are in show,

You would not use a gentle lady so:

To vow and swear, and super-praise my parts,

When I am sure you hate me with your hearts.

You both are rivals, and love *Hermia*,

And now both rivals to mock *Helena*.

Trim exploit, a manly enterprize,

To conjure tears up in a poor maid's eyes

With your derision! none of noble sort

Would so offend a virgin, and extort

A poor soul's patience, all to make you sport.

Lys.

How 2 This princess 3 souls 4 are

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Lys. You are unkind, *Demetrius*; be not so,
For you love *Hermia*; this you know I know.
And here with all good will, with all my heart,
In *Hermia*'s love I yield you up my part;
And yours of *Helena* to me bequeath,
Whom I do love, and will do to my death.

Hel. Never did mockers waste more idle breath.

Dem. *Lysander*, keep thy *Hermia*, I will none;
If e'er I lov'd her, all that love is gone.
My heart to her but as guest-wise sojourn'd,
And now to *Helen* it is home return'd,
There ever to remain.

Lys. It is not so.

Dem. Disparage not the faith thou dost not know,
Lest to thy peril thou abide it dear.
Look where thy love comes, yonder is thy dear.

S C E N E VIII.

Enter Hermia.

Her. Dark night, that from the eye his function takes
The ear more quick of apprehension makes.
Wherein it doth impair the seeing sense,
It pays the hearing double recompence.
Thou art not by mine eye, *Lysander*, found,
Mine ear, I thank it, brought me to thy found.
But why unkindly didst thou leave me so?

Lys. Why should he stay, whom love doth press to go?

Her. What love could press *Lysander* from my side?

Lys. *Lysander*'s love, that would not let him bide;
Fair *Helena*, who more engilds the night
Than all yon fiery O's and eyes of light.
Why seek'st thou me? could not this make thee know,
The hate I bear thee made me leave thee so?

Her. You speak not as you think: it cannot be.

Hel. Lo, she is one of this confed'racy;
Now I perceive they have conjoin'd all three,

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A Midsummer-Night's Dream. I I I

To fashion this false sport in spite of me.
 Injurious *Hermia*, most ungrateful maid,
 Have you conspir'd, have you with these contriv'd
 To bait me with this foul derision?
 All the counsel that we two have shar'd,
 The sisters vows, the hours that we have spent,
 When we have chid the hasty-footed time
 For parting us; O! and is all forgot?
 All school-days friendship, childhood innocence?
 We, *Hermia*, like two artificial gods,
 Created with our needles both one flower,
 Both on one sampler, sitting on one cushion;
 Both warbling of one song, both in one key;
 As if our hands, our sides, voices, and minds
 Had been incorporate. So we grew together,
 Like to a double cherry, seeming parted,
 But yet an union in partition,
 Two lovely berries molded on one stem,
 Or with two seeming bodies, but one heart,
 Two of the first*, like coats in heraldry,
 Due but to one, and crowned with one crest.
 And will you rend our antient love asunder,
 To join with men in scorning your poor friend?
 It is not friendly, 'tis not maidenly;
 Your sex as well as I may chide you for it,
 Though I alone do feel the injury.

Her. Helen, I am amazed at your words:
 Scorn you not; it seems that you scorn me.

Hel. Have you not set *Lysander*, as in scorn,
 To follow me, and praise my eyes and face?
 And made your other love, *Demetrius*
 Who even but now did spurn me with his foot)
 To call me goddess, nymph, divine, and rare,
 Precious, celestial? wherefore speaks he this
 To her he hates? and wherefore doth *Lysander*
 Deny your love, so rich within his soul,

And

(a) A term used in blazoning, when two Coats of Arms are quartered together, and the second is the same as the first. § to

And tender me, forsooth, affection;
 But by your setting on, by your consent?
 What though I be not so in grace as you,
 So hung upon with love, so fortunate;
 But miserable most, to love unlov'd?
 This you should pity rather than despise.

Her. I understand not what you mean by this.

Hel. Ay, do, persevere, counterfeit sad looks,
 Make mouths upon me when I turn my back,
 Wink each at other, hold the sweet jest up:
 This sport well carried shall be chronicled.

If you have any pity, grace, or manners,
 You would not make me such an argument:
 But fare ye well, 'tis partly mine own fault,
 Which death or absence soon shall remedy.

Lys. Stay, gentle *Helena*, hear my excuse;
 My love, my life, my soul, fair *Helena*.

Hel. O excellent!

Her. Sweet, do not scorn her so.

Dem. If she cannot entreat, I can compel.

Lys. Thou canst compel no more than she entreat.
 Thy threats have no more strength than her weak 'pray'rs.
Helen, I love thee, by my life I do;
 I swear by that which I will lose for thee,
 To prove him false that says I love thee not.

Dem. I say, I love thee more than he can do.

Lys. If thou say so, withdraw and prove it too.

Dem. Quick, come.

Her. *Lysander*, whereto tends all this?

Lys. Away, you *Ethiope*!

Dem. No, no, he'll seem
 To break away, take on as he would follow,
 But yet come not; you are a tame man, go.

Lys. Hang off, thou cat, thou burr; vile thing, let loose
 Or I will shake thee from me like a serpent.

Her. Why are you grown so rude? what change is this
 Sweet love!

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Lys. Thy love? out, tawny *Tartar*, out;
Out, loathed medicine; hated poison, hence!

Her. Do you not jest?

Hel. Yes, sooth, and so do you.

Lys. *Demetrius*, I will keep my word with thee.

Dem. I would I had your bond; for I perceive
A weak bond holds you; I'll not trust your word.

Lys. What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

Her. 'What greater harm can you do me than hate?'
Hate me! wherefore? O me! what news, my love?

Am not I *Hermia*? are not you *Lysander*?
I am as fair now as I was ere-while.

Since night you lov'd me; yet since night you left me:
Why then you left me — (O the gods forbid!)

In earnest, shall I say?

Lys. Ay, by my life,
And never did desire to see thee more.

Therefore be out of hope, of question, doubt;
Be certain, nothing truer; 'tis no jest,

That I do hate thee and love *Helena*.

Her. O me, you jugler, oh, you canker-blossom,
You thief of love; what, have you come by night,
And stol'n my love's heart from him?

Hel. Fine, i' faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? what, will you tear
Patient answers from my gentle tongue?

He, fie, you counterfeit, you puppet, you.

Her. Puppet! why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urg'd her height,
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.

And are you grown so high in his esteem,
Because I am so dwarfish and so low?

How low am I, thou painted maypole? speak,

VOL. I. I. How

What, can you do me greater harm, than hate?

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How low am I? I am not yet so low,
But that my nails can reach unto thine eyes.

Hel. I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardise:
Let her not strike me. You perhaps may think,
Because she's something lower than my self,
That I can match her.

Her. Lower! hark again.

Hel. Good *Hermia*, do not be so bitter with me;
I evermore did love you, *Hermia*,
Did ever keep your counsels, never wrong'd you,
Save that, in love unto *Demetrius*,
I told him of your stealth into the wood:
He follow'd you, for love I follow'd him,
But he hath chid me hence, and threaten'd me
To strike me, spurn me, nay, to kill me too;
And now, so you will let me quiet go,
To *Athens* will I bear my folly back,
And follow you no further. Let me go.
You see how simple and how fond I am.

Her. Why, get you gone; who is't that hinders you?

Hel. A foolish heart that I leave here behind.

Her. What, with *Lysander*?

Hel. With *Demetrius*.

Lys. Be not afraid, she will not harm thee, *Helena*.

Dem. No, Sir, she shall not, though you take her part.

Hel. O, when she's angry, she is keen and shrewd;
She was a vixen when she went to school;
And though she be but little, she is fierce.

Her. Little again? nothing but low and little?
Why will you suffer her to flout me thus?
Let me come to her.

Lys. Get you gone, you dwarf,
You ^s' *Minim*, you' of hind'ring knot-grass made,
You bead, you acorn.

Dem. You are too officious

8 *Minimus*, old edit. *Theob. emend.*

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In her behalf that scorns your services.
Let her alone, speak not of *Helena*,
Take not her part: for if thou dost intend
Never so little shew of love to her,
Thou shalt aby it.

Lys. Now she holds me not,
Now follow if thou dar'st, to try whose right
Of thine or mine is most in *Helena*.

Dem. Follow? nay, I'll go with thee cheek by jowl.
[*Exe. Lyfander and Demetrius.*]

Her. You, mistress, all this coyl is long of you:
Way, go not back.

Hel. I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray,
My legs are longer though to run away.

Her. I am amaz'd, and know not what to say. [*Exeunt.*]

S C E N E IX.

Enter Oberon and Puck.

Ob. This is thy negligence: still thou mistak'st,
Or else committ'st thy knaveries willingly.

Puck. Believe me, King of shadows, I mistook.
Did not you tell me I should know the man,
By the *Atbenian* garments he had on?
And so far blameless proves my enterprize,
That I have 'pointed an *Atbenian's* eyes;
And so far am I glad it did so sort,
That this their jangling I esteem a sport.

Ob. Thou seest these lovers seek a place to fight;
Be therefore, *Robin*, overcast the night,
The starry welkin cover thou anon
With drooping fog as black as *Acheron*,
And lead these testy rivals so astray,
That none come not within another's way.
Go to *Lyfander* sometime frame thy tongue,
And stir *Demetrius* up with bitter wrong;

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And sometime rail thou like *Demetrius*;
And from each other look thou lead them thus,
'Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep;
Then crush this herb into *Lysander's* eye,
Whose liquor hath this virtuous property,
To take from thence all error with its might,
And make his eye-balls rowl with wonted sight:
When they next wake, all this derision
Shall seem a dream and fruitless vision;
And back to *Athens* shall the lovers wend
With league, whose date 'till death shall never end.
Whiles I in this affair do thee employ,
I'll to my Queen, and beg her *Indian* boy;
And then I will her charmed eye release
From monster's view, and all things shall be peace.

Puck. My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And yonder shines *Aurora's* harbinger;
At whose approach ghosts wandring here and there
Troop home to church-yards; damned spirits all,
That in cross-ways and floods have burial,
Already to their wormy beds are gone,
For fear lest day should look their shames upon,
They wilfully exile themselves from light,
And must for aye consort with black-brow'd night.

Ob. But we are spirits of another sort;
I with the morning-light have oft made sport,
And like a forester the groves may tread,
Ev'n 'till the eastern gate all fiery red,
Opening on *Neptune* with 'far-blessing' beams,
Turns into yellow gold his salt-green streams.
But notwithstanding, haste, make no delay,
We may effect this business yet ere day. [*Exit Oberon*]

Puck. 'Up and down then, up and down,
I will lead them up and down;

⁹ fair-blessed . . . old edit. *Warb. amend.*

¹ Up and down, up and down.

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A Midsummer-Night's Dream. 117

I am fear'd in field and town.
Goblin, lead them up and down.
Here comes one.

Enter Lyfander.

Lys. Where art thou, proud *Demetrius*? speak thou now.

Puck. Here, villain, drawn and ready. Where art thou?

Lys. I will be with thee straight.

Puck. Follow me then
To plainer ground.

Enter Demetrius.

Dem. *Lyfander*, speak again;

Thou run-away, thou coward, art thou fled?

Speak in some bush; where² 'thou dost³ hide thy head.

Puck. Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,

And wilt not come? come, recreant, come, thou child,

I'll whip thee with a rod, he is defil'd

That draws a sword on thee.

Dem. Yea, art thou there?

Puck. Follow my voice, we'll try no manhood here. [*Exe.*

Lys. He goes before me, and still dares me on;

When I come where he calls me, then he's gone.

The villain is much lighter-heel'd than I:

I follow'd fast, but faster he did fly;

That fall'n am I in dark uneven way,

And here will rest me. Come, thou gentle day: [*Lyes down.*

For if but once thou shew me thy gray light,

I'll find *Demetrius*, and revenge this spight.

Enter Puck and Demetrius.

Puck. Ho, ho, ho, coward³ 'why then com'st thou not?'¹

Dem. Abide me, if thou dar'st: for well I wot

Thou runn'st before me, shifting every place,

And dar'st not stand nor look me in the face.

Where art thou?

I 3

Puck.

2 dost thou

3 why com'st thou not?

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Puck. Come thou hither, I am here,

Dem. Nay then thou mock'st me; thou shalt buy this dear,
If ever I thy face by day-light see.

Now go thy way : faintness constraineth me
To measure out my length on this cold bed.

By day's approach look to be visited. [*Lyes down,*

S C E N E X.

Enter Helena,

Hel. O weary night, O long and tedious night,
Abate thy hours; shine comforts from the East,
That I may back to *Athens* by day-light,

From these that my poor company detest;
And sleep, that sometimes shuts up sorrow's eye,
Steal me a while from mine own company! [*Sleeps,*

Puck. ⁴ Yet but three here? come one more,
Two of both kinds make up four.

Here she ⁵ cometh, curst and sad :

Cupid is a knavish lad,
Thus to make poor females mad.

Enter Hermia.

Her. Never so weary, never so in woe,
Bedabbled with the dew, and torn with briars,
I can no further crawl, no further go;

My legs can keep no pace with my desires :
Here will I rest me 'till the break of day.

Heav'n's shield *Lysander*, if they mean a fray! [*Lyes down,*

Puck. On the ground, ⁶ sleep thou sound,
I'll apply to your eye, gentle lover, remedy.

[*Squeezing the juice on Lysander's eye*

When thou ⁷ wakest next, thou takest
True delight, in the sight, of thy former lady's eye,
And the country proverb known,
That every man should take his own,
In your waking shall be shown.

⁴ Yet but three? come

⁶ sleep sound

⁵ comes,

⁷ wak'st, thou tak'st

Jack shall have *Jill*, nought shall go ill,
The man shall have his mare again, and all be well.

[*Exit Puck.*

[*They sleep.*

ACT IV. SCENE I.

The WOOD.

*Enter Queen of Fairies, Bottom, Fairies attending, and
the King behind them.*

QUEEN.

COME, sit thee down upon this flow'ry bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek-smooth'd head,
And kiss thy fair large ears, my gentle joy.

Bot. Where's *Peaseblossom*?

Pease. Ready.

Bot. Scratch my head, *Peaseblossom*. Where's monsieur
Cobweb?

Cob. Ready.

Bot. Monsieur *Cobweb*, good monsieur, get your weapons
your hand, and kill me a red-hipt humble-bee on the
top of a thistle, and, good monsieur, bring me the honey-
bag. Do not fret your self too much in the action, mon-
sieur; and, good monsieur, have a care the honey-bag
break not; I would be loth to have you overflown with
honey-bag, signior. Where's monsieur *Mustardseed*?

Mus. Ready.

Bot. Give me thy neafe, monsieur *Mustardseed*: pray
you, leave your curtesie, good monsieur.

Mus. What's your will?

Bot. Nothing, good monsieur, but to help *Cavalero*
Cobweb to scratch. I must to the barber's, monsieur, for

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methinks I am marvellous hairy about the face. And I am such a tender ass, if my hair doth but tickle me, I must scratch.

Queen. What, wilt thou hear some musick, my sweet love?

Bot. I have a reasonable good ear in musick, let us have the tongs and the bones.

Musick. Tongs, rural musick.

Queen. Or, say sweet love, what thou desir'st to eat.

Bot. Truly a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good hay, sweet hay hath no fellow.

Queen. I have a venturous Fairy that shall seek The squirrel's hoard, and ⁸ fetch thee thence new nuts.

Bot. I had rather have a handful or two of dried pease. But, I pray you, let none of your people stir me, I have an exposition of sleep come upon me.

Queen. Sleep thou, and I will wind thee in my arms; Fairies, be gone, and be ⁹ a while away: So doth the woodbine, the sweet hony-suckle, Gently entwist, the female ivy so Enring, the barked fingers of the elm. O, how I love thee! how I doat on thee!

Enter Puck.

Ob. Welcome, good Robin; Seest thou this sweet fight Her dotage now I do begin to pity; For meeting her of late behind the wood, Seeking sweet favours for this hateful fool, I did upbraid her, and fall out with her; For she his hairy temples then had rounded With coronet of fresh and fragrant flowers, And that same dew which sometime on the buds Was wont to swell like round and orient pearls, Stood now within the pretty flouriets eyes, Like tears that did their own disgrace bewail.

⁸ fetch thee new nuts.

⁹ all ways or always

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When I had at my pleasure taunted her,
And she in mild terms begg'd my patience,
Then did ask of her her changeling child,
Which strait she gave me, and her Fairy sent
To bear him to my bower in Fairy land.
And, now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle *Puck*, take this transformed scalp
From off the head of this *Athenian* swain;
That he awaking when the others do,
May all to *Athens* back again repair,
And think no more of this night's accidents,
But as the fierce vexation of a dream.
But first I will release the Fairy Queen.

*Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud, 'o'er Cupid's flower,
Hath such force and blessed power.*

Now, my *Titania*, wake you, my sweet Queen.
Queen. My *Oberon*! what visions have I seen!
Methought I was enamour'd of an ass.

Ob. There lyes your love.

Queen. How came these things to pass?

Ob. Oh, how mine eyes do loath this visage now!

Ob. Silence, a while; *Robin*, take off his head,

Titania, musick call, and strike more dead

Than common sleep of all these 'five' the sense.

Queen. Musick, ho! musick; such as charmeth sleep.

Still musick.

Puck. When thou awak'st, with thine own fool's eyes
peep.

Ob. Sound, musick; come, my Queen, take hand with
And rock the ground whereon these sleepers be,
Now thou and I are new in amity;
And will to-morrow midnight solemnly

Dance

1 or . . . old edit. Thirl. emend. 2 fine . . . old edit. Thirl. emend.

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Dance in Duke *Theseus*' house triumphantly,
And bless it to all ³ 'far' posterity:
There shall these pairs of faithful lovers be
Wedded with *Theseus* all in jollity.

Puck. Fairy King, attend and mark,
I do hear the morning lark.

Ob. Then, my Queen, in silence sad
Trip we after the night's shade;
We the globe can compass soon,
Swifter than the wand'ring moon.

Queen. Come, my lord, and in our flight
Tell me how it came this night,
That I sleeping here was found, [Sleepers lye still
With these mortals on the ground. [Exeunt
[Wind horns

S C E N E II.

Enter Theseus, Egeus, Hippolita, and all his train.

The. Go one of you, find out the forester,
For now our observation ^a is perform'd;
And since we have the vaward of the day,
My love shall hear the musick of my hounds.
Uncouple in the western valley, go,
Dispatch, I say, and find the forester.
We will, fair Queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.

Hip. I was with *Hercules* and *Cadmus* once,
When in a wood of *Crete* they bay'd the ⁴ 'boar'
With hounds of *Sparta*; never did I hear
Such gallant chiding. For besides the groves,
The skies, the fountains, ev'ry region near
Seem'd all one mutual cry. I never heard
So musical a discord, such sweet thunder.

The. My hounds are bred out of the *Spartan* kind,
So flew'd, so fanded, and their heads are hung

(a) Meaning the observance of the time prescribed for their nuptials
3 fair . . . old edit. Warb. emend.

4 bear

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With ears that sweep away the morning dew;
Crook-knee'd, and dew-lap'd, like *Theſſalian* bulls,
Low in purſuit, but match'd in mouth like bells,
Each under each. A cry more tuneable
Was never hollow'd to, nor cheer'd with horn,
In *Crete*, in *Sparta*, nor in *Theſſaly*:

Judge when you hear. But ſoft, what nymphs are theſe?

Ege. My lord, this is my daughter here aſleep,

And this *Lyſander*, this *Demetrius*,

This *Helena*, old *Nedar's* *Helena*;

Wonder at their being here together.

The. No doubt, they roſe up early to obſerve

The Rite of *May*, and, hearing our intent,

Came here in grace of our ſolemnity.

But ſpeak, *Egeus*, is not this the day

That *Hermia* ſhould give answer of her choice?

Ege. It is, my lord.

The. Go, bid the huntſmen wake them with their horns.

Horns; and they wake. Shout within, they all ſtart up.

The. Good morrow, friends; *Saint Valentine* is paſt:

Begin theſe wood-birds but to couple now?

Lyf. Pardon, my lord,

The. I pray you all, ſtand up:

Know you two are rival enemies.

How comes this gentle concord in the world,

That hatred is ſo far from jealouſie,

To ſleep by hate, and fear no enmity?

Lyf. My lord, I ſhall reply amazedly,

Half ſleep, half waking. But as yet I ſwear

Cannot truly ſay how I came here:

But as I think, (for truly would I ſpeak,) —

And now I do methink me, ſo it is:

I came with *Hermia* hither. Our intent

Was to be gone from *Athens*, where we might

Live without 'peril' of th' *Athenian* law.

Ege. Enough, enough, my lord, you have enough;

Obey the law, the law upon his head:

They

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They would have stol'n away, they would, *Demetrius*,
Thereby to have defeated you and me,
You of your wife, and me of my consent;
Of my consent that she should be your wife.

Dem. My lord, fair *Helen* told me of their stealth,
Of this their purpose hither to this wood;
And I in fury hither follow'd them;
Fair *Helena* in fancy follow'd me:
But, my good lord, I wot not by what power,
But by some power it is, my love to *Hermia*
Is melted as the snow, seems to me now
As the remembrance of an idle gaude
Which in my childhood I did doat upon:
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only *Helena*. To her, my lord,
Was I betrothed ere I *Hermia* saw;
But like a sickness did I loath this food;
6 'Yet' as in health come to my natural taste,
Now do I wish it, love it, long for it,
And will for evermore be true to it.

The. Fair lovers, you are fortunately met;
Of this discourse we shall hear more anon.
Egeus, I will over-bear your will,
For in the temple, by and by with us,
These couples shall eternally be knit;
And, for the morning now is something worn,
Our purpos'd hunting shall be set aside.
Away with us to *Athens*, three and three,
We'll hold a feast in great solemnity.

Come, my *Hippolita*. [Exeunt Duke and ladies]

Dem. These things seem small and undistinguishable,
Like far-off mountains turned into clouds.

Her. Methinks I see these things with parted eye,
When every thing seems double.

Hel. So methinks;
And I have found *Demetrius*, 7 'a jewel,'

fine own, and not mine own.

Dem. It seems to me,
that yet we sleep, we dream. Do not you think
the duke was here, and bid us follow him?

Her. Yea, and my father.

Hel. And *Hippolita*.

Lys. And he bid us to follow to the temple.

Dem. Why then, we are awake; let's follow him,

and by the way let us recount our dreams. [*Exeunt.*

[*Bottom wakes.*

S C E N E III.

Bot. When my cue comes, call me, and I will answer.
My next is, Most fair *Pyramus* — hey ho, *Peter Quince*!
Flute the bellows-mender! *Snowt* the tinker! *Starveling*!
God's my life! stol'n hence, and left me asleep. I have
had a most rare vision. I had a dream past the wit of
man to say what dream it was: man is but an ass if he go
about to expound this dream. Methought I was, there
no man can tell what. Methought I was, and me-
thought I had — But man is but a patch'd fool, if he
will offer to say what methought I had. The eye of man
hath not heard, the ear of man hath not seen; man's
hand is not able to taste, his tongue to conceive, nor his
heart to report what my dream was. I will get *Peter Quince*
to write a ballad of this dream; it shall be call'd *Bottom's*
dream, because it hath no bottom; and I will sing it in
the latter end of the play before the Duke: peradven-
ture to make it the more gracious, I shall sing it ⁸ 'after'
death.

S C E N E IV.

A T H E N S.

Enter Quince, Flute, Snowt, and Starveling.

Quin. Have you sent to *Bottom's* house? is he come
home yet?

Star.

⁸ at her . . . old edit. Theob. amend.

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Star. He cannot be heard of. Out of doubt he is transported.

Flute. If he come not, then the play is marr'd. It goes not forward, doth it?

Quin. It is not possible; you have not a man in all *Athens* able to discharge *Pyramus* but he.

Flute. No, he hath simply the best wit of any handy-craft man in *Athens*.

Quin. Yea, and the best person too; and he is a very paramour for a sweet voice.

Flute. You must say, paragon; a paramour is (God bless us) a thing of 9 'naught.

Enter Snug.

Snug. Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married; if our sport had gone forward, we had all been made men.

Flute. O sweet bully *Bottom*! thus hath he lost six-pence a-day during his life; he could not have 'scap'd six-pence a-day; an the Duke had not given him six-pence a-day for playing *Pyramus*, I'll be hang'd: he would have deserv'd it. Six-pence a-day in *Pyramus*, or nothing.

Enter Bottom.

Bot. Where are these lads? where are these hearts?

Quin. *Bottom*! O most courageous day! O most happy hour!

Bot. Masters, I am to discourse wonders; but ask me not what; for if I tell you, I am no true *Athenian*. I will tell you every thing as it fell out.

Quin. Let us hear, sweet *Bottom*.

Bot. Not a word of me; all I will tell you is that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps, meet presently at the palace, every man look o'er his part; for the short and the long is, our play is preferred: in any

Let *Thisby* have clean linnen; and let not him that
lays the lion pare his nails, for they shall hang out for the
lion's claws; and, most dear actors! eat no onions nor
garlick, for we are to utter sweet breath; and I do not
doubt to hear them say, it is a sweet comedy. No more
words; away, go away. [Exeunt.]



ACT V. SCENE I.

Enter Theseus, Hippolita, Egeus, and his Lords.

HIPPOLITA.

THIS strange, my *Theseus*, what these lovers speak of.

The. More strange than true. I never may believe

These antick fables, nor these Fairy toys;

Lovers and madmen have such seething brains,

Whose shapes fantasies, that apprehend

More than cool reason ever comprehends.

The lunatick, the lover, and the poet,

Of imagination all compact:

He sees more devils than vast hell can hold;

And the madman, While the lover, all as frantick,

Looks *Helen's* beauty in a brow of *Egypt*.

The poet's eye, in a fine frenzy rowling,

Looks from heav'n to earth, from earth to heav'n;

And, as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shape, and gives to airy nothing

A local habitation and a name.

Whose tricks hath strong imagination,

That if 'it' would but apprehend some joy,

Comprehends some bringer of that joy:

So in the night imagining some fear,

How easy is a bush suppos'd a bear?

Hip.

1 he

2 Or

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Hip. But all the story of the night told over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images,
And grows to something of great constancy;
³ 'Be't' howsoever strange and admirable.

Enter Lyfander, Demetrius, Hermia, and Helena.

The. Here come the lovers, full of joy and mirth.
Joy, gentle friends, joy and fresh days of love
Accompany your hearts!

Lys. More than to us,
Wait on your royal walks, your board, your bed!

The. Come now, what masks, what dances shall we have
To wear away this long age of three hours,
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? is there no play
To ease the anguish of a torturing hour?
Call *Philstrate*.

Enter Philstrate.

Phil. Here, mighty *Theseus*, here.

The. Say, what abridgment have you for this evening?
What mask? what musick? how shall we beguile
The lazy time, if not with some delight?

Phil. There is a brief how many sports are ripe:
Make choice of which your Highness will see first.

The. *The battel with the Centaurs, to be sung* [Read
By an Athenian eunuch to the harp.

We'll none of that. That have I told my love,
In glory of my kinsman *Hercules*.

The riot of the tipsy Bacchanals, [Read

Tearing the Thracian singer in their rage.

That is an old device, and it was plaid

When I from *Thebes* came last a conqueror.

The thrice three Muses mourning for the death [Read

Of Learning, late deceas'd in beggary.

that is some satyr keen and critical,
not sorting with a nuptial ceremony.

tedious brief scene of young Pyramus, [Reads,
and his love Thisbe; very tragical mirth.

Merry and tragical? tedious and brief?

That is hot ice, and wond'rous + 'scorching' snow;

How shall we find the concord of this discord?

Phil. A play ⁵ 'it is,' my lord, some ten words long,

Which is as brief as I have known a play;

But by ten words, my lord, it is too long,

Which makes it tedious: for in all the play

There is not one word apt, one player fitted.

And tragical, my noble lord, it is:

For *Pyramus* therein doth kill himself.

Which, when I ⁶ 'saw't rehears'd,' I must confess

Made mine eyes water; but more merry tears

The passion of loud laughter never shed.

The. What are they that do play it?

Phil. Hard-handed men that work in *Athens* here,

Which never labour'd in their minds till now;

And now have toil'd their unbreath'd memories

With this same play against your nuptials.

The. And we will hear it.

Phil. No, my noble lord,

It is not for you. I have heard it over,

And it is nothing, nothing in the world,

Unless you can find sport in their intents,

Extremely stretch'd and conn'd with cruel pain,

To do you service.

The. I will hear that play;

For never any thing can be amiss,

When simpleness and duty tender it.

So, bring them in; and take your places, ladies.

[Exit *Phil.*

Hip. I love not to see wretchedness o'ercharg'd,

And duty in his service perishing.

The. Why, gentle sweet, you shall see no such thing.

OL. I.

K

Hip.

4 strange

5 there is,

6 saw't,

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Hip. He says, they can do nothing in this kind.

The. The kinder we, to give them thanks for nothing
Our sport shall be, to take what they mistake;
And what 'poor willing duty' cannot do,
Noble respect takes it in might, not merit.
Where I have come, great clerks have purposed
To greet me with premeditated welcomes;
'When' I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practis'd accent in their fears,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I pick'd a welcome:
And in the modesty of fearful duty
I read as much, as from the rattling tongue
Of saucy and audacious eloquence.
Love therefore, and tongue-ty'd simplicity
In least speak most, to my capacity.

Enter Philostrate.

Phil. So please your Grace, the prologue is addrest.

The. Let him approach. [*Flor. Tru*]

S C E N E II.

Enter Quince for the prologue.

Pro. If we offend, it is with our good will.

That you should think we come not to offend,
But with good will. To shew our simple skill,

That is the true beginning of our end.

Consider then, we come but in despite.

We do not come as minding to content you,
Our true intent is: all for your delight,

We are not here: that you should here repent you,
The actors are at hand; — and by their show,
You shall know all, that you are like to know.

The. This fellow doth not stand upon points.

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Lys. He hath rid his prologue, like a rough colt; he knows not the stop. A good moral, my lord. It is not enough to speak, but to speak true.

Hip. Indeed he hath play'd on his prologue, like a child on the recorder; a found, but not in government.

The. His speech was like a tangled chain; nothing impair'd, but all disorder'd. Who is the next?

Enter Pyramus, and Thisbe, Wall, Moon-shine, and Lion, in dumb show.

Pro. Gentles, perchance you wonder at this show,

But wonder on, 'till truth make all things plain.

This man is *Pyramus*, if you would know;

This beauteous lady, *Thisby* is certain.

This man, with lime and rough-cast, doth present

Wall, the vile wall, which did these lovers sunder:

And through wall's chink, poor souls, they are content

To whisper. At the which, let no man wonder.

This man, with lanthorn, dog, and bush of thorn,

Presenteth Moon-shine: For, if you will know,

My moon-shine did these lovers think no scorn

To meet at *Nimus'* tomb, there, there to woo.

This grizly beast, which *Lion* hight by name,

The trusty *Thisby*, coming first by night,

Did scare away, or rather did affright:

And as she fled, her mantle she let fall;

Which *Lion* vile with bloody mouth did stain.

Now comes *Pyramus*, sweet youth and tall,

And finds his trusty *Thisby's* mantle slain;

Thereat, with blade, with bloody blameful blade,

He bravely broach'd his boiling bloody breast.

And *Thisby*, tarrying in the mulberry shade,

His dagger drew, and died. For all the rest,

Let *Lion*, *Moon-shine*, *Wall*, and lovers twain,

In large discourse, while here they do remain.

[*Exeunt all but Wall.*

The. I wonder if the *Lion* be to speak.

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Dem. No wonder, my lord; one *Lion* may, when many asses do.

Wall. In this same interlude it doth befall,
That I, one *Snowt* by name, present a Wall:
And such a wall, as I would have you think,
That had in it a crannied hole or chink;
Through which the lovers, *Pyramus* and *Thisby*,
Did whisper often very secretly.

This lome, this rough-cast, and this stone doth shew,
That I am that same wall; the truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

The. Would you desire lime and hair to speak better?

Dem. It is the wittiest partition that ever I heard discourse, my lord.

The. *Pyramus* draws near the wall: silence!

Enter Pyramus.

Pyr. O grim-look'd night! O night with hue so black!

O night, which ever art when day is not!

O night, O night, alack, alack, alack,

I fear my *Thisby's* promise is forgot.

And thou, O wall, O sweet and lovely wall,

That stands between her father's ground and mine,

Thou wall, O wall, O sweet and lovely wall,

Shew me thy chink, to blink through with mine eyne.

Thanks, courteous wall; *Jove* shield thee well for this!

But what see I? no *Thisby* do I see.

O wicked wall, through whom I see no bliss,

Curst be thy stones for thus deceiving me!

The. The wall, methinks, being sensible, should curse again.

Pyr. No, in truth, Sir, he should not. Deceiving me, is *Thisby's* cue; she is to enter, and I am to spy her through the wall. You shall see it will fall pat as I told you. Yonder she comes.

Enter

Thisby.
Fo
My cher
Th
Pyr.
To
Thisby!
Thisby.
Pyr.
And lik
Thisby.
Pyr.
Thisby.
Pyr.
Thisby.
Pyr.
Thisby.
Wall.

And bei
The.
neighbo
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Lion.
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9
2

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Enter Thisbe.

Thisb. O wall, full often hast thou heard my moans,
For parting my fair *Pyramus* and me.

My cherry lips have often kiss'd thy stones;
Thy stones with lime and hair knit up in thee.

Pyr. I see a voice; now will I to the chink,
To spy an I can hear my *Thisby's* face.

Thisby!

Thisb. My love! thou art my love, I think.

Pyr. Think what thou wilt, I am thy lover's grace,
And like *Limander* am I trusty still.

Thisb. And I like *Helen*, 'till the fates me kill.

Pyr. Not *Shafalus* to *Procrus* was so true.

Thisb. As *Shafalus* to *Procrus*, I to you.

Pyr. O, kiss me through the hole of this vile wall.

Thisb. I kiss the wall's hole, not your lips at all.

Pyr. Wilt thou at *Ninny's* tomb meet me straightway?

Thisb. Tide life, tide death, I come without delay.

Wall. Thus have I *Wall* my part discharged so:

And being done, thus *Wall* away doth go. [Exit.

The. Now is the 'mure all down between the two
neighbours.

Dem. No remedy, my lord, when walls are so wilful
to 'rear', without warning.

Hip. This is the silliest stuff that e'er I heard.

The. The best in this kind are but shadows, and the
worst are no worse, if imagination amend them.

Hip. It must be your imagination then, and not theirs.

The. If we imagine no worse of them than they of them-
selves, they may pass for excellent men. Here come two
noble beasts in, 'a moon' and a lion.

Enter Lion and Moon-shine.

Lion. You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When Lion rough in wildest rage doth roar.

K 3

Then

9 mural

1 hear, . . . old edit. Warb. emend.

2 a man . . . old edit. Theob. emend.

132 *A Midsummer-Night's Dream.*

Dem. No wonder, my lord; one *Lion* may, when many asses do.

Wall. In this same interlude it doth befall,
That I, one *Snow* by name, present a Wall:
And such a wall, as I would have you think,
That had in it a crannied hole or chink;
Through which the lovers, *Pyramus* and *Thisby*,
Did whisper often very secretly.

This lome, this rough-cast, and this stone doth shew,
That I am that same wall; the truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

The. Would you desire lime and hair to speak better?

Dem. It is the wittiest partition that ever I heard discourse, my lord.

The. *Pyramus* draws near the wall: silence!

Enter Pyramus.

Pyr. O grim-look'd night! O night with hue so black!

O night, which ever art when day is not!

O night, O night, alack, alack, alack,

I fear my *Thisby*'s promise is forgot.

And thou, O wall, O sweet and lovely wall,

That stands between her father's ground and mine,

Thou wall, O wall, O sweet and lovely wall,

Shew me thy chink, to blink through with mine eyne.

Thanks, courteous wall; *Jove* shield thee well for this!

But what see I? no *Thisby* do I see.

O wicked wall, through whom I see no bliss,

Curst be thy stones for thus deceiving me!

The. The wall, methinks, being sensible, should curse again.

Pyr. No, in truth, Sir, he should not. Deceiving me, is *Thisby*'s cue; she is to enter, and I am to spy her through the wall. You shall see it will fall pat as I told you. Yonder she comes.

Enter

Thisby.
For
My cher
Th
Pyr.
To
Thisby!
Thisby.
Pyr.
And like
Thisby.
Pyr.
Thisby.
Pyr.
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A Midsummer-Night's Dream. 133

Enter Thisbe.

Thisb. O wall, full often hast thou heard my moans,
For parting my fair *Pyramus* and me.

My cherry lips have often kiss'd thy stones;
Thy stones with lime and hair knit up in thee.

Pyr. I see a voice; now will I to the chink,
To spy an I can hear my *Thisby's* face.

Thisby!

Thisb. My love! thou art my love, I think.

Pyr. Think what thou wilt, I am thy lover's grace,
And like *Limander* am I trusty still.

Thisb. And I like *Helen*, 'till the fates me kill.

Pyr. Not *Shafalus* to *Procrus* was so true.

Thisb. As *Shafalus* to *Procrus*, I to you.

Pyr. O, kiss me through the hole of this vile wall.

Thisb. I kiss the wall's hole, not your lips at all.

Pyr. Wilt thou at *Ninny's* tomb meet me straightway?

Thisb. Tide life, tide death, I come without delay.

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K 3

Then

9 mural

1 hear, . . . old edit. Warb. emend.

2 a man . . . old edit. Theob. emend.

134 *A Midsummer-Night's Dream.*

Then know that I, one *Snug* the joiner, am
No Lion fell, nor else no Lion's dam:
For if I should as Lion come in strife
Into this place, 'twere pity of my life.

The. A very gentle beast, and of a good conscience.

Dem. The very best at a beast, my lord, that e'er I
saw.

Lys. This Lion is a very fox for his valour.

The. True, and a goose for his discretion.

Dem. Not so, my lord; for his valour cannot carry his
discretion, and the fox carries the goose.

The. His discretion, I am sure, cannot carry his valour;
for the goose carries not the fox. It is well: leave it to
his discretion, and let us hearken to the moon.

Moon. This lanthorn doth the horned moon present.

Dem. He should have worn the horns upon his
head.

The. He is no crescent, and his horns are invisible
within the circumference.

Moon. This lanthorn doth the horned moon present:
My self the man i'th' moon doth seem to be.

The. This is the greatest error of all the rest; the man
should be put into the lanthorn: how is it else the man
i'th' moon?

Dem. He dares not come there for the candle; for you
see, it is already in snuff.

Hip. I am weary of this moon; would he would
change!

The. It appears by this small light of discretion, that he
is in the wane; but yet in courtesie, in all reason, we must
stay the time.

Lys. Proceed, *Moon*.

Moon. All that I have to say, is to tell you that the
lanthorn is the moon; I, the man in the moon; this
thorn-bush, my thorn-bush; and this dog, my dog.

Dem. Why, all these should be in the lanthorn; for they
are in the moon. But silence; here comes *Thisbe*.

Thisbe.
Lion.

Dem.

The.

Hip.

Truly the

The.

Dem.

Lys.

Pyr.

I thank

for by th

I trust

but stay:

but mark

What

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Quail,

The.

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Hip.

Pyr.

Since I

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Enter

Enter Thisbe.

Thisb. This is old *Ninny's* tomb; where is my love?

Lion. Oh. Ho. Ho. —

[*The Lion roars, Thisbe runs off.*]

Dem. Well roar'd, *Lion.*

The. Well run, *Thisbe.*

Hip. Well shone, *Moon.*

Truly the *Moon* shines with a good grace.

The. Well mouth'd, *Lion.*

Dem. And then came *Pyramus.*

Lys. And so the *Lion* vanish'd.

Enter Pyramus.

Pyr. Sweet *Moon*, I thank thee for thy sunny beams;

I thank thee, *Moon*, for shining now so bright:

For by thy gracious, golden, glittering streams,

I trust to taste of truest *Thisby's* sight.

But stay: O spight!

But mark, poor *Knight*,

What dreadful dole is here?

Yes, do you see!

How can it be!

O dainty duck! O deer!

Thy mantle good;

What, stain'd with blood!

Approach, you furies fell:

Fates! come, come:

Out thread and thrum,

Quail, crush, conclude, and quell.

The. This passion, and the death of a dear friend

Would go near to make a man look sad.

Hip. Beshrew my heart, but I pity the man.

Pyr. O, wherefore, nature, didst thou *Lions* frame?

Since *Lion* vile hath here deflour'd my dear:

Which is — no, no — which was the fairest dame,

That liv'd, that lov'd, that lik'd, that look'd with cheer.

K 4

Come

136 *A Midsummer-Night's Dream.*

Come tears, confound : out sword, and wound
The pap of *Pyramus*.

Ay, that left pap, where heart doth hop :

Thus die I, thus, thus, thus.

Now am I dead, now am I fled, my soul is in the sky,
Tongue, lose thy light, moon take thy flight,
Now die, die, die, die, die,

Dem. No die, but an ace for him ; for he is but one.

Lys. Less than an ace, man ; for he is dead ; he is
nothing.

The. With the help of a surgeon he might yet recover,
and prove an ass.

Hip. How chance the *Moon-shine* is gone, before *Thisbe*
comes back and finds her lover ?

Enter Thisbe.

The. She will find him by star-light.

Here she comes ; and her passion ends the play.

Hip. Methinks she should not use a long one for such
a *Pyramus* : I hope she will be brief.

Dem. A moth will turn the ballance, which *Pyramus*
which *Thisbe* is the better.

Lys. She hath spied him already with those sweet eyes.

Dem. And thus she * 'moans,' *videlicet*.

Thisbe. Asleep, my love ?

What dead, my dove ?

O *Pyramus*, arise :

Speak, speak. Quite dumb ?

Dead, dead ? a tomb

Must cover thy sweet eyes.

These lilly lips, this cherry nose,

These yellow cowslip cheeks

Are gone, are gone :

Lovers make moan !

His eyes were green as leeks.

O sisters three,

Come, come to me,

With hands as pale as milk ;

* means, . . . old edit. *Theob. emend.*

Lay the
Since you
With the
Tongue
Come,
Come,
And far
Thus *T*
Adieu,

The.

Dem.

Bot.

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Puck. N
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A Midsummer-Night's Dream. 137

Lay them in gore,
Since you have shore
With sheers this thread of silk.

Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:
And farewell, friends,
Thus *Thisby* ends;
Adieu, adieu, adieu.

The. Moon-shine and *Lion* are left to bury the dead.

Dem. Ay, and *Wall* too.

Bot. No, I assure you, the wall is down that parted
their fathers. Will it please you to see the epilogue, or to
hear a bergomask dance, between two of our company?

The. No epilogue, I pray you; for your play needs
no excuse. Never excuse; for when the players are all
dead, there need none to be blam'd. Marry, if he that
writ it had play'd *Pyramus*, and hung himself in *Thisbe's*
garter, it would have been a fine tragedy: and so it is
truly, and very notably discharg'd. But come, your ber-
gomask; let your epilogue alone. [*Here a dance of clowns.*

The iron tongue of midnight hath told twelve.

Lovers, to bed; 'tis almost *Fairy* time.

I fear we shall out-sleep the coming morn,
As much as we this night have over-watch'd.

This palpable gross play hath well beguil'd

The heavy gate of night. Sweet friends, to bed.

A fortnight hold we this solemnity,

In nightly revel and new jollity.

[*Exeunt.*

S C E N E III.

Enter Puck.

Puck. **N**OW the hungry lion roars,
And the wolf 'be-howls' the moon:
Whilst the heavy ploughman snoars,
All with weary task fore-done.

Now

5 beholds . . . old edit. Warb. emend.

138 *A Midsummer-Night's Dream.*

Now the wasted brands do glow,
 Whilst the scritch-owl, scritch'ing loud,
 Puts the wretch that lyes in woe
 In remembrance of a shroud.
 Now it is the time of night,
 That the graves, all gaping wide,
 Every one lets forth his spright,
 In the church-way paths to glide;
 And we *Fairies*, that do run
 By the triple *Hecate's* team,
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolick; not a mouse
 Shall disturb this hallowed house.
 I am sent with broom before,
 To sweep the dust behind the door.

Enter King and Queen of Fairies, with their train.

Ob. Through the house give glimmering light.
 By the dead and drowie fire,
 Every elf and fairy sprite,
 Hop as light as bird from brier,
 And this ditty after me
 Sing, and dance it trippingly.

Queen. First rehearse this song by roat,
 To each word a warbling note.
 Hand in hand, with fairy grace,
 Will we sing and bless this place.

The S O N G.

*Now until the break of day,
 Through this house each Fairy stray.
 To the best bride-bed will we,
 Which by us shall blessed be:
 And the issue there create,
 Ever shall be fortunate;*

Puck.

Think but
 That you
 While the
 And this
 To more
 Gentles, c
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 We will m
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 o, good
 ive me y
 and Robin

*So shall all the couples three
Ever true in loving be;
And the blots of nature's hand
Shall not in their issue stand;
Never mole, bare-lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.
With this field-dew consecrate,
Every Fairy take his gate,
And each several chamber bless,
Through this palace, with sweet peace.
Ever shall it safely rest,
And the owner of't be blest.
Trip away then, make no stay;
Meet me all by break of day.*

*Puck. If we shadows have offended,
Think but this, and all is mended;
That you have but slumber'd here,
While these visions did appear.
And this weak and idle theam,
No more yielding but a dream,
Gentles, do not reprehend;
If you pardon, we will mend.
And as I am honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long:
Else the Puck a liar call.
So, good night unto you all!
Give me your hands, if we be friends,
And Robin shall restore amends.*

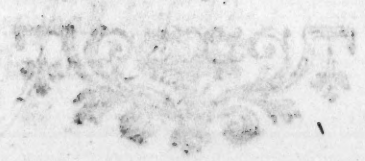
[Exeunt omnes.]



So shall all the couples there
From time to time be
And the bliss of nature's love
Shall not in their eyes be
Love more, more, more, more, more
Love more precious, love more
Dressed in mourning
Shall upon their cheeks be
With this field their companions
They shall take his part
And each several chamber this
Through this palace, each room
They shall be left to
And the owner of a life
To any that, made as they
That me all by death

Let it be shadows have offended
Let but this, and all is mended
For you have but number I here
And their visions did appear
The weak and the strong
To yield but a dream
To not respond
To us, we will mend
And I am honest back
We have remained back
To keep the temperance tongue
All these amends are long
In the face a fair call
To good right unto you all
In your hands, if we be friends
And when shall restore amends

[Faint text]



DRAMATIS PERSONAE



THE TWO

GENTLEMEN

OF

VERONA.



DRAMATIS PERSONÆ.

DUKE of Milan, *Father to Silvia.*
Valentine, } *the two Gentlemen.*
Protheus, }
Anthonio, *Father to Protheus.*
Thurio, *a foolish Rival to Valentine.*
Eglamore, *Agent for Silvia in her Escape.*
Host, *where Julia lodges.*
Out-laws *with Valentine.*
Speed, *a clownish Servant to Valentine.*
Launce, *the like to Protheus.*
Panthion, *Servant to Anthonio.*

Julia, *beloved of Protheus.*
Silvia, *beloved of Valentine.*
Lucetta, *Waiting-woman to Julia.*

~~The~~ SCENE *sometimes in Verona, sometimes in
Milan, and towards the latter end on the
Frontiers of Mantua.*



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• THE
TWO GENTLEMEN
OF
VERONA.

ACT I. SCENE I.
VERONA.

Enter Valentine and Proteus.

VALENTINE.

Cease to persuade, my loving *Proteus*;
Home-keeping youth have ever homely wits;
Wer't not affection chains thy tender days
To the sweet glances of thy honour'd love,
I rather would intreat thy company,

To see the wonders of the world abroad,

Than (living dully sluggardiz'd at home)

Wear out thy youth with shapeless idleness.

But since thou lov'st, love still, and thrive therein,

Ev'n as I would when I to love begin!

Pro.

(a) It may very well be doubted whether Shakespear had any other end in this play than the enlivening it with some speeches and lines thrown in here and there, which are easily distinguish'd, as being of different stamp from the rest.

144 *The Two Gentlemen of Verona:*

Pro. Wilt thou be gone? sweet *Valentine*, adieu;
Think on thy *Protheus*, when thou haply see'st
Some rare note-worthy object in thy travel:
Wish me partaker in thy happiness,
When thou dost meet good hap; and in thy danger,
If ever danger do environ thee,
Commend thy grievance to my holy prayers;
For I will be thy bead's-man *Valentine*.

Val. And on a love-book pray for my success?

Pro. Upon some book I love I'll pray for thee.

Val. To be in love where scorn is bought with groans,
Coy looks, with heart-sore sighs; 'one moment's mirth,
With twenty watchful, weary, tedious nights;
If haply won, perhaps an hapless gain;
If lost, why then a grievous labour won;
However, but a folly bought with wit,
Or else a wit by folly vanquished,—

Pro. So by your circumstance you call me fool.

Val. So by your circumstance I fear you'll prove.

Pro. 'Tis love you cavil at; I am not love.

Val. Love is your master; for he masters you.
And he that is so yoked by a fool,
Methinks, should not be chronicled for wise.

Pro. Yet writers say, as in the sweetest bud
The eating canker dwells; so eating love
Inhabits in the finest wits of all.

Val. And writers say, as the most forward bud
Is eaten by the canker ere it blow;

(a) —I'll pray for thee.

Val. That's on some shallow story of deep love,
How young *Leander* cross'd the *Hellepont*.

Pro. That's a deep story of a deeper love;
For he was more than over shoes in love.

Val. 'Tis true, for you are over boots in love,
And yet you never swom the *Hellepont*.

Pro. Over the boots? nay, give me not the boots.

Val. No, I will not; for it boots thee not.

Pro. What?

Val. To be in love, &c.

1 one fading moment's mirth,

The Two Gentlemen of Verona. 145

Even so by love the young and tender wit
Is turn'd to folly, blasting in the bud,
Losing his verdure even in the prime,
And all the fair effects of future hopes.
But wherefore waste I time to counsel thee,
That art a votary to fond desire?
Once more adieu: my father at the road
Expects my coming, there to see me shipp'd.

Pro. And thither will I bring thee, *Valentine*.

Val. Sweet *Protheus*, no: now let us take our leave.

At *Milan* let me hear from thee by letters

Of thy success in love; and what news else

Cometh here in absence of thy friend:

And I likewise will visit thee with mine.

Pro. All happiness bechance to thee in *Milan*!

Val. As much to you at home; and so farewell. [*Exit.*]

Pro. He after honour hunts, I after love;

He leaves his friends to dignifie them more;

I leave my self, my friends, and all for love.

Thou, *Julia*, thou hast metamorphos'd me;

Thou hast made me neglect my studies, lose my time,

And with good counsel, set the world at nought;

Thou hast made wit with musing weak, heart sick with thought.

S C E N E II.

Enter Speed.

Speed. Sir *Protheus*, save you; 'saw you, Sir, my master?

Pro. But now he parted hence to embark for *Milan*.

Speed. Twenty to one then he is shipp'd already.

And I have play'd the sheep in losing him.

Pro. Indeed a sheep doth very often stray,

When the shepherd be a while away.

Speed. You conclude that my master is a shepherd then;

Am I a sheep?

Pro. I do.

Vol. I.

L

Speed.

'saw you my master?

146 *The Two Gentlemen of Verona.*

Speed. Why then my horns are his horns, whether wake or sleep.

Pro. A silly answer, and fitting well a sheep.

Speed. This proves me still a sheep.

Pro. True; and thy master a shepherd.

Speed. Nay, that I can deny by a circumstance.

Pro. It shall go hard but I'll prove it by another.

Speed. The shepherd seeks the sheep, and not the sheep the shepherd; but I seek my master, and my master seeks not me; therefore I am no sheep.

Pro. The sheep for fodder follows the shepherd, the shepherd for food follows not the sheep; thou for wages followest thy master, thy master for wages follows not thee; therefore thou art a sheep.

Speed. Such another proof will make me cry *Baa*.

Pro. But dost thou hear? gavest thou my letter to Julia?

Speed. Ay, Sir; I, a lost-mutton, gave your letter to her, a lac'd-mutton^a; and she, a lac'd-mutton, gave me a lost-mutton, nothing for my labour.

Pro. Here's too small a pasture for such store of mutton.

Speed. If the ground be over-charg'd, you were best find her.

Pro. Nay, in that you are 'a stray' 'twere best point you.

Speed. Nay, Sir, less than a pound shall serve me for carrying your letter.

Pro. You mistake; I mean the pound, a pin-fold.

Speed. From a pound to a pin? fold it over and over. 'Tis threefold too little for carrying a letter to your love.

Pro. But what said she?

Speed. She nodded and said, I.

Pro. Nod-I? why, that's noddy.

Speed. You mistook, Sir; I said, she did nod: And you ask me if she did nod; and I said, ay.

Pro. And that set together, is noddy.

(a) Lac'd-mutton is a phrase antiently used for a lady of pleasure.
Theob.

^a astray . . . old edit. Thirl. emend.

The Two Gentlemen of Verona. 147

Speed. Now you have taken the pains to set it together,
ke it for your pains.

Pro. No, no, you shall have it for bearing the letter.

Speed. Well, I perceive I must be fain to bear with you.

Pro. Why, Sir, how do you bear with me?

Speed. Marry, Sir, the letter very orderly,
aving nothing but the word noddly for my pains.

Pro. Beshrew me but you have a quick wit.

Speed. And yet it cannot overtake your slow purse.

Pro. Come, come, open the matter in brief; what said she?

Speed. Open your purse, that the money and the matter
ay be both deliver'd.

Pro. Well, Sir, here is for your pains; what said she?

Speed. Truly, Sir, I think you'll hardly win her.

Pro. Why? could'st thou perceive so much from her?

Speed. Sir, I could perceive nothing at all from her;
o, not so much as a ducket for delivering your letter.

nd being so hard to me that brought your mind,

ear she'll prove as hard to you in telling her mind.

ve her no token but stones; for she's as hard as steel.

Pro. What, said she nothing?

Speed. No, not so much as take this for thy pains:

o testify your bounty, I thank you, you have³ tester'd me:

requital whereof, henceforth carry your letter your self:

nd so, Sir, I'll commend you to my master.

Pro. Go, go, be gone, to save your ship from wreck,

hich cannot perish, having thee aboard,

ng destin'd to a drier death on shore.

ust go send some better messenger:

ear, my *Julia* would not deign my lines,

ceiving them from such a worthless post.

[*Exeunt.*]

3 testern'd me:

L 2

SCENE

S C E N E III.

*Changes to JULIA'S chamber.**Enter Julia and Lucetta.*

Jul. **B**UT say, *Lucetta*, now we are alone,
Wouldst thou then counsel me to fall in love?

Luc. Ay, Madam, so you stumble not unheedfully.

Jul. Of all the fair resort of gentlemen
That ev'ry day with parle encounter me,
In thy opinion which is worthiest love?

Luc. Please you repeat their names, I'll shew my mind
According to my shallow simple skill.

Jul. What think'st thou of the fair Sir *Eglamour*?

Luc. As of a Knight well spoken, neat and fine;
But were I you, he never should be mine.

Jul. What think'st thou of the rich *Mercatio*?

Luc. Well of his wealth; but of himself, so, so.

Jul. What think'st thou of the gentle *Protheus*?

Luc. Lord, lord! to see what folly reigns in us!

Jul. How now? what means this passion at his name?

Luc. Pardon, dear madam; 'tis a passing shame
That I, unworthy body as I am,
Should censure ⁴ 'pass' on lovely gentlemen.

Jul. Why not on *Protheus* as ⁵ 'on' all the rest?

Luc. Then thus; of many good, I think him best.

Jul. Your reason?

Luc. I have no other but a woman's reason;
I think him so, because I think him so.

Jul. And would'st thou have me cast my love on him?

Luc. Ay, if you thought your love not cast away.

Jul. Why, he of all the rest hath never mov'd me.

Luc. Yet he of all the rest, I think, best loves ye.

Jul. His little speaking shews his love but small.

Luc. The fire that's closest kept burns most of all.

Jul. They do not love that do not shew their love.

Luc. Oh, they love least that let men know their love.

Jul. I would I knew his mind.

Luc. Peruse this paper, Madam.

Jul. To *Julia*; say from whom?

Luc. That the contents will shew.

Jul. Say, say; who gave it thee?

Luc. Sir *Valentine*'s page; and sent, I think, from *Protheus*.

He would have giv'n it you, but I being by

and in your name receive it; pardon me.

Jul. Now, by my modesty, a goodly broker!

Are you presume to harbour wanton lines?

To whisper and conspire against my youth?

Now, trust me, 'tis an office of great worth,

And you an officer fit for the place.

Here, take the paper; see it be return'd,

Else return no more into my sight.

Luc. To plead for love deserves more fee than hate.

Jul. Will ye be gone?

Luc. That you may ruminate. [*Aside.*] [*Exit.*]

Jul. And yet I would I had o'er-look'd the letter.

Were a shame to call her back again,

And pray her to a fault, for which I chid her.

That fool is she that knows I am a maid,

And would not force the letter to my view?

Once maids in modesty say no to that

Which they would have the proff'rer construe ay.

O, fie; how wayward is this foolish love,

That, like a testy babe, will scratch the nurse,

And presently all humbled kiss the rod!

Now churlishly I chid *Lucetta* hence,

When willingly I would have had her here!

Now angerly I taught my brow to frown,

When inward joy enforc'd my heart to smile!

My penance is to call *Lucetta* back,

And ask remission for my folly past,

That ho! *Lucetta*!

L 3

Re-enter

Re-enter Lucetta.

Luc. What would your ladyship?

Jul. Is it near dinner-time?

Luc. I would it were,
That you might kill your stomach on your meat,
And not upon your maid.

Jul. What is't that you
Took up so gingerly?

Luc. Nothing.

Jul. Why didst thou stoop then?

Luc. To take a paper up that I let fall,

Jul. And is ⁶ 'that nothing?'

Luc. Nothing concerning me.

Jul. Then let it lye for those that it concerns.

Luc. Madam, it will not lye where it concerns,
Unless it have a false interpreter.

Jul. Some love of yours hath writ to you in rhyme.

Luc. That I might sing it, Madam, to a tune;
Give me a note; your ladyship can set.

Jul. As little by such toys as may be possible;
Best sing it to the tune of *Light O love*.

Luc. It is too heavy for so light a tune.

Jul. Heavy? belike it hath some burthen then.

Luc. Ay; and melodious were it, would you sing it.

Jul. And why not you?

Luc. I cannot reach so high.

Jul. Let's see your song: — ⁷ 'why, how now, minion

[Gives her a box on the ear]

Luc. Keep tune there still, so you will sing it out;
And yet methinks I do not like the tune.

Jul. You do not?

Luc. No, Madam, it is too sharp.

Jul. ⁸ 'You are too sawcy.'

Luc. Nay, now you are too flat,
And mar the concord with too harsh a descant:
There wanteth but a mean to fill your song.

⁶ that paper nothing?

⁸ You minion, are too sawcy.

⁷ How now, minion?

Jul. T

Luc. I

Jul. T

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Jul. The mean is drown'd with your unruly base.

Luc. Indeed I bid the base for *Protheus*.

Jul. This babble shall not henceforth trouble me.

Here is a coil with protestation! [*Tears it.*]

So, get you gone; and let the papers lye:

You would be fingring them to anger me.

Luc. She makes it strange, but she would be best pleas'd
To be so anger'd with another letter. [*Exit.*]

Jul. Nay, would I were so anger'd with the same!

Oh hateful hands, to tear such loving words!

Injurious wasps, to feed on such sweet honey,

And kill the bees that yield it with your stings!

All kifs each several paper for amends:

Look, here is writ, *kind Julia*; unkind *Julia*!

As in revenge of thy ingratitude,

Throw thy name against the bruising stones,

Trampling contemptuously on thy disdain.

Look, here is writ, *Love-wounded Protheus*.

Poor wounded name! my bosom, as a bed,

Shall lodge thee 'till thy wound be thoroughly heal'd;

And thus I search it with a sov'reign kifs.

But twice or thrice was *Protheus* written down:

O calm, good wind, blow not a word away,

Till I have found each letter in the letter,

Except mine own name: That some whirl-wind bear

Into a ragged, fearful, hanging rock,

And throw it thence into the raging sea!

Now, here in one line is his name twice writ:

For *forlorn Protheus*, *passionate Protheus*,

And the *sweet Julia*: that I'll tear away;

And yet I will not, sith so prettily

He couples it to his complaining names:

Thus will I fold them one upon another;

Now kifs, embrace, contend, do what you will.

Enter Lucetta.

Luc. Madam,

Dinner is ready, and your father stays.

L 4

Jul.

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Jul. Well, let us go.

Luc. What, shall these papers lye like tell-tales here?

Jul. If thou respect them, best to take them up.

Luc. Nay, I was taken up for laying them down:
Yet here they shall not lye for catching cold.

Jul. ⁹ I see you have a month's mind to them, minion!

Luc. Ay, Madam, you may say what sights you see:
I see things too, although you judge I wink.

Jul. Come, come, will't please you go? [Exeunt.]

S C E N E IV.

Enter Anthonio and Panthion.

Ant. TELL me, *Panthion*, what sad talk was that
Wherewith my brother held you in the cloister?

Pant. 'Twas of his nephew *Protheus*, your son.

Ant. Why, what of him?

Pant. He wonder'd that your lordship
Would suffer him to spend his youth at home;
While other men of slender reputation
Put forth their sons to seek preferment out:
Some to the wars to try their fortune there;
Some to discover islands far away;
Some to the studious universities.
For any, or for all these exercises,
He said, that *Protheus* your son was meet;
And did request me to importune you
To let him spend his time no more at home;
Which would be great impeachment to his age,
In having known no travel in his youth.

Ant. Nor need'st thou much importune me to that
Whereon this month I have been hammering.
I have consider'd well his loss of time;
And how he cannot be a perfect man,
Not being try'd, nor tutor'd in the world;

⁹ I see, you have a month's mind to them.

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Pant.

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Pro.

How ha

Experie

Experience is by industry atchiev'd,
And perfected by the swift course of time;
Then tell me, whither were I best to send him?

Pant. I think your lordship is not ignorant,
How his companion, youthful *Valentine*,
Attends the Emperor in his royal court.

Ant. I know it well. [thither;

Pant. 'Twere good, I think, your lordship sent him
There shall he practise tilts and turnaments,
Hear sweet discourse, converse with noblemen,
And be in eye of every exercise
Worthy his youth and nobleness of birth.

Ant. I like thy counsel; well hast thou advis'd;
And that thou may'st perceive how well I like it,
The execution of it shall make known;
Ev'n with the speediest expedition
I will dispatch him to the Emperor's court.

Pant. To-morrow, may it please you, *Don Alphonso*,
With other gentlemen of good esteem,
Are journeying to salute the Emperor,
And to commend their service to his will.

Ant. Good company: with them shall *Protheus* go.
And, in good time, now will we break with him.

Enter Protheus.

Pro. Sweet love, sweet lines, sweet life!
Here is her hand, the agent of her heart;
Here is her oath for love, her honour's pawn.
O that our fathers would applaud our loves,
To seal our happiness with their consents!
Oh heav'nly *Julia*!

Ant. How now? what letter are you reading there?

Pro. May't please your lordship, 'tis a word or two
Of commendation sent from *Valentine*;
Deliver'd by a friend that came from him.

Ant. Lend me the letter; let me see what news.

Pro. There is no news, my lord, but that he writes
How happily he lives, how well belov'd,

And

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And daily graced by the Emperor;
Wishing me with him, partner of his fortune.

Ant. And how stand you affected to his wish?

Pro. As one relying on your lordship's will,
And not depending on his friendly wish.

Ant. My will is something sorted with his wish:
Mute not that I thus suddenly proceed;
For what I will, I will; and there's an end.
I am resolv'd that thou shalt spend some time
With *Valentino* in the Emp'r's court:
What maintenance he from his friends receives,
Like exhibition thou shalt have from me:
To-morrow be in readiness to go.
Excuse it not, for I am peremptory.

Pro. My lord, I cannot be so soon provided;
Please you, deliberate a day or two.

Ant. Look, what thou want'st shall be sent after thee:
No more of stay; to-morrow thou must go.
Come on, *Panthion*; you shall be imploy'd
To hasten on his expedition. [*Exe. Ant. and Pant.*]

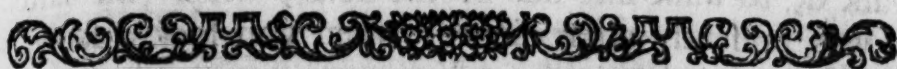
Pro. Thus have I shunn'd the fire for fear of burning,
And drench'd me in the sea, where I am drown'd;
I fear'd to shew my father *Julia's* letter,
Lest he should take exceptions to my love;
And with the vantage of mine own excuse
Hath he excepted most against my love.
Oh, how this spring of love resembleth well
Th' uncertain glory of an *April* day,
Which now shews all the beauty of the sun,
And by and by a cloud takes all away!

Enter Panthion.

Pant. Sir *Protheus*, your father calls for you;
He is in haste, therefore I pray you, go.

Pro. Why, this it is! my heart accords thereto,
And yet a thousand times it answers no. [*Exeunt.*]

ACT



A C T II. S C E N E I.

S C E N E *changes to Milan.*

Enter Valentine and Speed.

S P E E D.

SIR, your glove.

Val. Not mine; my gloves are on.

Speed. Why then this may be yours, for this is but one.

Val. Ha? let me see: ay, give it me, it's mine: Sweet ornament that decks a thing divine!

Ah Silvia, Silvia!

Speed. Madam *Silvia*, Madam *Silvia*!

Val. How now, Sirrah?

Speed. She is not within hearing, Sir.

Val. Why, Sir, who bad you call her?

Speed. Your worship, Sir, or else I mistook.

Val. Well, you'll still be too forward.

Speed. And yet I was last chidden for being too slow.

Val. Go to, Sir; tell me, do you know Madam *Silvia*?

Speed. She that your worship loves?

Val. Why, how know you that I am in love?

Speed. Marry, by these special marks: first, you have learn'd, like Sir *Protheus*, to wreath your arms like a male-content, to relish a love-song like a *Robin-red-breast*, to walk alone like one that had the pestilence, to sigh like a school-boy that had lost his *A B C*, to weep like a young wench that had lost her grandam, to fast like one that takes diet, to watch like one that fears robbing, to speak puling like a beggar at *Hallowmass*. You were wont, when you laugh'd, to crow like a cock; when you walk'd,

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walk'd, to walk like one of the lions; when you fasted, it was presently after dinner; when you look'd sadly, it was for want of money: and now you are metamorphos'd with a mistress, that when I look on you I can hardly think you my master.

Val. Are all these things perceiv'd in me?

Speed. They are all perceiv'd without ye.

Val. Without me? they cannot.

Speed. Without you? nay, that's certain; for without you were so simple, none else would: But you are so without these follies, that these follies are within you, and shine through you like the water in an urinal; that not an eye that sees you, but is a physician to comment on your malady.

Val. But tell me, dost thou know my lady *Silvia*?

Speed. She that you gaze on so as she sits at supper?

Val. Hast thou observ'd that? ev'n she I mean.

Speed. Why, Sir, I know her not.

Val. Dost thou know her by my gazing on her, and yet know'st her not?

Speed. Is she not hard-favour'd, Sir?

Val. Not so fair, boy, as well-favour'd.

Speed. Sir, I know that well enough.

Val. What dost thou know?

Speed. That she is not so fair, as of you well favour'd.

Val. I mean that her beauty is exquisite,
But her favour infinite.

Speed. That's because the one is painted, and the other out of all count.

Val. How painted? and how out of count?

Speed. Marry, Sir, so painted to make her fair, that no man counts of her beauty.

Val. How esteem'st thou me? I account of her beauty.

Speed. You never saw her since she was deform'd.

Val. How long hath she been deform'd?

Speed. Ever since you lov'd her.

Val. I have lov'd her ever since I saw her,

And still I see her beautiful,

Speed.

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Speed. If you love her, you cannot see her.

Val. Why?

Speed. Because love is blind. O that you had mine eyes, or your own eyes had the lights they were wont to have, when you chid at Sir *Protheus* for going ungarter'd!

Val. What should I see then?

Speed. Your own present folly, and her passing deformity: For he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose.

Val. Belike, boy, then you are in love; for last morning you could not see to wipe my shoes.

Speed. True, Sir, I was in love with my bed; I thank you, you swing'd me for my love, which makes me the bolder to chide you for yours.

Val. In conclusion, I stand affected to her.

Speed. I would you were set, so your affection would cease.

Val. Last night she enjoin'd me to write some lines to one she loves.

Speed. And have you?

Val. I have.

Speed. Are they not lamely writ?

Val. No, boy, but as well as I can do them: Peace, here she comes.

Enter Silvia.

Speed. Oh excellent motion! oh exceeding puppet! Now will he interpret to her.

Val. Madam and mistress, a thousand good-morrows.

Speed. Oh! give ye good ev'n; here's a million of manners.

Sil. Sir *Valentine* and servant, to you two thousand.

Speed. He should give her interest; and she gives it him.

Val. As you injoin'd me, I have writ your letter, Unto the secret nameless friend of yours;

Which

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Which I was much unwilling to proceed in,
But for my duty to your ladyship.

Sil. I thank you, gentle servant; 'tis very clerkly done.

Val. Now trust me, Madam, it came hardly off:
For being ignorant to whom it goes,
I writ at random, very doubtfully.

Sil. Perchance you think too much of so much pains?

Val. No, Madam, so it steed you, I will write,
Please you command, a thousand times as much.

And yet ———

Sil. A pretty period; well, I guess the sequel;
And yet I will not name it; yet I care not;
And yet take this again, and yet I thank you;
Meaning henceforth to trouble you no more.

Speed. And yet you will; and yet, another yet. [*Afide.*]

Val. What means your ladyship? do you not like it?

Sil. Yes, yes; the lines are very quaintly writ;
But since unwillingly, take them again;
Nay, take them.

Val. Madam, they are for you:

Sil. Ay, ay; you writ them, Sir, at my request;
But I will none of them; they are for you:
I would have had them writ more movingly.

Val. Please you, I'll write your ladyship another.

Sil. And when it's writ, for my sake read it over;
And if it please you, so; if not, why so.

Val. If it please me, Madam, what then?

Sil. Why, if it please you, take it for your labour;
And so good-morrow, servant. [*Exit.*]

Speed. Oh jest unseen, inscrutable, invisible, as a nose
on a man's face, or a weathercock on a steeple!

My master sues to her, and she hath taught her suitor,
He being her pupil, to become her tutor:

Oh excellent device! was there ever heard a better?

That my master, being the scribe, to himself should write
the letter?

Val. How now, Sir? what are you reasoning with your
self?

Speed.

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Speed. Nay, I was rhiming; 'tis you that have the reason.

Val. To do what?

Speed. To be a spokes-man from Madam *Silvia*.

Val. To whom?

Speed. To your self; why, she wooes you by a figure.

Val. What figure?

Speed. By a letter, I should say.

Val. Why, she hath not writ to me?

Speed. What need she,

When she hath made you write to your self?

Why, do you not perceive the jest?

Val. No, believe me.

Speed. No believing you indeed, Sir: but did you perceive her earnest?

Val. She gave me none, except an angry word.

Speed. Why, she hath given you a letter.

Val. That's the letter I writ to her friend.

Speed. And that letter hath she deliver'd, and there's an end.

Val. I would it were no worse.

Speed. I'll warrant you, 'tis as well:

For often have you writ to her, and she in modesty,

For else for want of idle time, could not again reply;

For fearing else some messenger that might her mind discover,

[lover.

Her self hath taught her love himself to write unto her

All this I speak in print; for in print I found it.

Why muse you, Sir? 'tis dinner-time.

Val. I have din'd.

Speed. Ay, but hearken, Sir; tho' the *Cameleon* love

Can feed on the air, I am one that am nourish'd by my

Actuals; and would fain have meat: oh, be not like your

Mistress; be moved, be moved. [Exeunt.

SCENE

S C E N E II.

*Changes to Verona.**Enter Protheus and Julia.**Pro.* HAVE patience, gentle *Julia*.*Jul.* I must, where is no remedy.*Pro.* When possibly I can, I will return.*Jul.* If you turn not, you will return the sooner:
Keep this remembrance for thy *Julia*'s sake.*Pro.* Why then we'll make exchange; here, take you this. *[Giving a ring]**Jul.* And seal the bargain with a holy kiss.*Pro.* Here is my hand for my true constancy:
And when that hour o'erflows me in the day,
Wherein I sigh not, *Julia*, for thy sake,
The next ensuing hour some foul mischance
Torment me, for my love's forgetfulness!
My father stays my coming; answer not:
The tide is now; nay, not thy tide of tears;
That tide will stay me longer than I should: *[Exit Julia]*
Julia, farewell. What! gone without a word?Ay, so true love should do; it cannot speak;
For truth hath better deeds than words to grace it.*Enter Panthion.**Pant.* Sir *Protheus*, you are staid for.*Pro.* Go; I come.Alas! this parting strikes poor lovers dumb. *[Exeunt.]*

S C E N E III.

*Enter Launce, with his dog Crab.**Laun.* Nay, 'twill be this hour ere I have done weeping;
all the kind of the *Launces* have this very fault:
have receiv'd my proportion, like the prodigious son,

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VOL. I.
and I am
she could

am going with Sir *Protheus* to the Imperial's court. I think *Crab* my dog be the fowrest-natur'd dog that lives: my mother weeping, my father wailing, my sister crying, my maid howling, our cat wringing her hands, and all our house in a great perplexity; yet did not this cruel-hearted cur shed one tear! he is a stone, a very pebble-stone, and has no more pity in him than a dog: a *Jew* would have wept to have seen our parting; why, my grandmother having no eyes, look you, wept her self blind at my parting. Nay, I'll show you the manner of it: this shoe is my father; no, this left shoe is my father; no, no, this right shoe is my mother; nay, that cannot be so neither; yes, it is so, it is so; it hath the worser sole; this shoe with the hole in it is my mother, and this my father; a vengeance on't, there 'tis: now, Sir, this staff is my sister; or, look you, she is as white as a lilly, and as small as a wand; this hat is *Nan* our maid; I am the dog; no, the dog is himself, 'and I am me: ay, the dog is the dog, and I am my self; ay, so, so; now come I to my father; mother, your blessing! now should not the shoe speak a word for weeping; now should I kiss my father; well, he sleeps on: now come I to my mother; oh that 'the shoe could speak' now like an ould woman! well, I kiss her; why, there 'tis; here's my mother's breath up and down: now come I to my sister; mark the moan she makes; now the dog all this while sheds not a tear, nor speaks a word; but see, how I lay the dust with my tears.

Enter Panthion.

Pant. *Launce*, away, away, aboard; thy master is hopp'd and thou art to post after with oars: what's the matter? why weep'st thou, man? away, als, you will lose the tide if you tarry any longer.

Laun. It is no matter if the tide were lost, for it is the kindest tide that ever any man ty'd.

Pant. What's the unkindest tide?

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M

Laun.

and I am the dog: oh, the dog is me, and I am my self; the shoe could speak

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Laun. Why, he that's ty'd here; *Crab*, my dog.

Pant. Tut, man, I mean thou'lt lose the flood; and in losing the flood, lose thy voyage; and in losing thy voyage, lose thy master; and in losing thy master, lose thy service; and in losing thy service,—why dost thou stop my mouth?

Laun. For fear thou should'st lose thy tongue.

Pant. Where should I lose my tongue?

Laun. In thy tale.

Pant. In 'my tail?'

Laun. Lose the flood, and the voyage, and the master, and the service, and the tide; why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs.

Pant. Come, come away, man; I was sent to call thee.

Laun. Sir, call me what thou dar'st.

Pant. Wilt thou go?

Laun. Well, I will go.

[*Exeunt.*]

S C E N E IV.

Changes to Milan.

Enter Valentine, Silvia, Thurio and Speed.

Sil. SERVANT.

Val. Mistress.

Speed. Master, Sir *Thurio* frowns on you.

Val. Ay, boy, it's for love.

Speed. Not of you.

Val. Of my mistress then.

Speed. 'Twere good you knockt him.

Sil. Servant, you are sad.

Val. Indeed, Madam, I seem so.

Thu. Seem you that you are not?

Val. Haply I do.

Thu. So do counterfeits.

3 thy tail?

Val.

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Val. So do you.

Tbu. What seem I that I am not?

Val. Wife.

Tbu. What instance of the contrary?

Val. Your folly.

Tbu. And how quote you my folly?

Val. I quote it in your jerkin.

Tbu. My jerkin is a doublet.

Val. Well then, I'll double your folly.

Tbu. How?

Sil. What, angry, Sir *Thurio*? do you change colour?

Val. Give him leave, Madam; he is a kind of *Cameleon*.

Tbu. That hath more mind to feed on your blood, than live in your air.

Val. You have said, Sir.

Tbu. Ay, Sir, and done too, for this time.

Val. I know it well, Sir; you always end ere you begin.

Sil. A fine volly of words, gentlemen, and quickly shot off.

Val. 'Tis indeed, Madam; we thank the giver.

Sil. Who is that, servant?

Val. Your self, sweet lady, for you gave the fire: Sir *Thurio* borrows his wit from your ladyship's looks, and spends, what he borrows, kindly in your company.

Tbu. Sir, if you spend word for word with me, I shall make your wit bankrupt.

Val. I know it well, Sir; you have an exchequer of words, and, I think, no other treasure to give your followers: for it appears, by their bare liveries, that they live by your bare words.

Sil. No more, gentlemen, no more: Here comes my mother.

S C E N E V.

Enter the Duke.

Duke. Now, daughter *Silvia*, you are hard beset.
Sir Valentine, your father's in good health:
 What say you to a letter from your friends
 Of much good news?

Val. My lord, I will be thankful
 To any messenger from thence.

Duke. Know you *Don Anthonio*, your countryman?

Val. Ay, my good lord, I know the gentleman
 To be of worth, and worthy estimation,
 And not without desert so well reputed.

Duke. Hath he not a son?

Val. Ay, my good lord, a son that well deserves
 The honour and regard of such a father.

Duke. You know him well?

Val. I ⁴ know him as my self; for from our infancy
 We have convers'd and spent our hours together:
 And tho' my self have been an idle truant,
 Omitting the sweet benefit of time,
 To clothe mine age with angel-like perfection;
 Yet hath *Sir Proteus*, for that's his name,
 Made use and fair advantage of his days;
 His years but young, but his experience old;
 His head unmellow'd, but his judgment ripe;
 And in a word, (for far behind his worth
 Come all the praises that I now bestow)
 He is compleat in feature and in mind,
 With all good grace to grace a gentleman.

Duke. Beshrew me, Sir, but if he make this good,
 He is as worthy for an Empress' love,
 As meet to be an Emperor's counsellor:
 Well, Sir, this gentleman is come to me,
 With commendation from great potentates;
 And here he means to spend his time a while.

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I think 'tis no unwelcome news to you.

Val. Should I have wish'd a thing, it had been he.

Duke. Welcome him then according to his worth:

Silvia, I speak to you; and you, *Sir Thurio*;

For *Valentine*, I need not cite him to it:

I'll fend him hither to you presently. [Exit Duke.

Val. This is the gentleman I told your ladyship
Had come along with me, but that his mistress
Did hold his eyes lockt in her crystal looks.

Sil. Belike that now she hath enfranchis'd them
Upon some other pawn for fealty.

Val. Nay sure I think she holds them pris'ners still.

Sil. Nay then he should be blind; and being blind,
How could he see his way to seek out you?

Val. Why, lady, love hath twenty pair of eyes.

Thu. They say that love hath not an eye at all.

Val. To see such lovers, *Thurio*, as your self:
Upon a homely object love can wink.

S C E N E VI.

Enter Protheus.

Sil. Have done, have done; here comes the gentleman.

Val. Welcome, dear *Protheus*: mistress, I beseech you,
Confirm this welcome with some special favour.

Sil. His worth is warrant for his welcome hither,
If this be he you oft have wish'd to hear from.

Val. Mistress, it is: Sweet lady, entertain him
To be my fellow-servant to your ladyship.

Sil. Too low a mistress for so high a servant.

Pro. Not so, sweet lady; but too mean a servant
To have a look of such a worthy mistress.

Val. Leave off discourse of disability:
Sweet lady, entertain him for your servant.

Pro. My duty will I boast of, nothing else.

Sil. And duty never yet did want his meed:
Servant, you're welcome to a worthless mistress.

Pro. I'll die on him that says so but your self.

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Sil. That you are welcome?

Pro. That you are worthless.

Enter Servant.

Ser. Madam, my lord your father would speak with you.

Sil. I wait upon his pleasure; come, *Sir Thurio*,

Go with me. Once more, my new servant, welcome:

I'll leave you to confer of home-affairs;

When you have done, we look to hear from you.

Pro. We'll both attend upon your ladyship.

[*Exeunt Sil. and Thurio.*]

S C E N E VII.

Val. Now tell me, how do all from whence you came?

Pro. Your friends are well, and have them much com-

Val. And how do yours? [mended]

Pro. I left them all in health.

Val. How does your lady? and how thrives your love?

Pro. My tales of love were wont to weary you;
I know you joy not in a love-discourse.

Val. Ay, *Protheus*, but that life is alter'd now;
I have done penance for contemning love,
Whose high imperious thoughts have punish'd me
With bitter fasts, with penitential groans,
With nightly tears and daily heart-fore sighs,
For in revenge of my contempt of love,
Love hath chac'd sleep from my enthralled eyes,
And made them watchers of mine own heart's-sorrow.
O gentle *Protheus*, love's a mighty lord,
And hath so humbled me, as I confess
There is no wo to his correction;
Nor to his service, 'any joy' on earth.
Now no discourse, except it be of love;
Now can I break my fast, dine, sup and sleep
Upon the very naked name of love.

Pro. Enough: I read your fortune in your eye.
Was this the idol that you worship so?

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Val. Even she; and is she not a heav'nly saint?

Pro. No; but she is an earthly paragon.

Val. Call her divine.

Pro. I will not flatter her.

Val. O, flatter me; for love delights in praise.

Pro. When I was sick, you gave me bitter pills,
And I must minister the like to you.

Val. Then speak the truth by her: if not divine,
Yet let her be a principality,
Sov'reign to all the creatures on the earth.

Pro. Except my mistress.

Val. Sweet, except not any,
Except thou wilt except against my love.

Pro. Have I not reason to prefer mine own?

Val. And I will help thee to prefer her too;
She shall be dignify'd with this high honour,
To bear my lady's train, lest the base earth
Should from her vesture chance to steal a kiss;
And, of so great a favour growing proud,
Disdain to root the summer-swelling flower;
And make rough winter everlastingly.

Pro. Why, *Valentine*, what bragadism is this?

Val. Pardon me, *Protheus*; all I can is nothing
To her, whose worth makes other worthies nothing;
She is alone.

Pro. 'Why then let her alone.'

Val. Not for the world: why, man, she is mine own.
And I as rich in having such a jewel,
As twenty seas, if all their sand were pearl,
The water nectar, and the rocks pure gold.
Forgive me that I do not dream on thee,
Because thou seest me doat upon my love.
My foolish rival, that her father likes
Only for his possessions are so huge,
Is gone with her along, and I must after;
For love, thou know'st, is full of jealousy.

Pro. But she loves you?

M 4

Val.

6 Then let her alone.

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Val. Ay, and we are betroth'd; nay more, our marriage,
With all the cunning manner of our flight,
Determin'd of; how I must climb her window,
The ladder made of cords, and all the means
Plotted and 'greed on for my happiness.
Good *Protheus*, go with me to my chamber,
In these affairs to aid me with thy counsel.

Pro. Go on before; I shall enquire you forth.
I must unto the road, to disembark
Some necessities that I needs must use;
And then I'll presently attend upon you.

Val. Will you make haste?

Pro. I will.

[Exit *Val.*]

Ev'n as one heat another heat expels,
Or as one nail by strength drives out another;
So the remembrance of my former love
Is by a newer object quite forgotten.
7 'Is it mine eyne, or *Valentino's* praise?
Her true perfection or my false transgression,
That makes me reasonless to reason thus?
She's fair; and so is *Julia* that I love;
That I did love, for now my love is thaw'd;
Which, like a waxen image 'gainst a fire,
Bears no impression of the thing it was.
Methinks my zeal to *Valentine* is cold,
And that I love him not as I was wont.
O! but I love his lady too, too much;
And that's the reason I love him so little.
How shall I doat on her with more advice,
That thus without advice begin to love her?
'Tis but her picture I have yet beheld,
And that hath dazled so my reason's light:
But when I look on her perfections,
There is no reason but I shall be blind.
If I can check my erring love, I will;
If not, to compass her I'll use my skill.

7 Is it mine then, or . . . old edit. *Warb. emend.*

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SCENE VIII.

Enter Speed and Launce.

Speed. *Launce*, by mine honesty, welcome to *Milan*.

Laun. Forswear not thy self, sweet youth; for I am not welcome: I reckon this always, that a man is never undone 'till he be hang'd, nor never welcome to a place 'till some certain shot be paid, and the hostess say welcome.

Speed. Come on, you mad-cap; I'll to the ale-house with you presently, where, for one shot of five-pence, thou shalt have five thousand welcomes. But, Sirrah, how did thy master part with *Madam Julia*?

Laun. Marry, after they clos'd in earnest, they parted very fairly in jest.

Speed. But shall she marry him?

Laun. No.

Speed. How then? shall he marry her?

Laun. No, neither.

Speed. What, are they broken?

Laun. No, they are both as whole as a fish.

Speed. Why then how stands the matter with them?

Laun. Marry, thus; when it stands well with him, it stands well with her. ^a

Speed. But tell me true; will't be a match?

Laun. Ask my dog: if he say ay, it will; if he say no, it will; if he shake his tail, and say nothing, it will.

Speed. The conclusion is then, that it will.

Laun.

(a) ---- it stands well with her.

Speed. What an ass art thou? I understand thee not.

Laun. What a block art thou, that thou canst not?

My staff understands me.

Speed. What thou say'st?

Laun. Ay, and what I do too: look thee, I'll but lean and my staff understands me.

Speed. It stands under thee indeed.

Laun. Why, stand-under, and understand, is all one.

Speed. But tell me true, &c.

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Laun. Thou shalt never get such a secret from me, but by a parable.

Speed. 'Tis well that I get it so: but, *Launce*, how say'st thou that my master is become a notable lover?

Laun. I never knew him otherwise.

Speed. Than how?

Laun. A notable lubber, as thou reportest him to be.

Speed. Why, thou whoreson ass, thou mistak'st me.

Laun. Why, fool, I meant not thee; I meant thy master.

Speed. I tell thee, my master is become a hot lover.

Laun. Why, I tell thee, I care not tho' he burn himself in love: If thou wilt go with me to the ale-house, so; if not, thou art an *Hebrew*, a *Jew*, and not worth the name of a *Christian*.

Speed. Why?

Laun. Because thou hast not so much charity in thee as to go to the ale-house with a *Christian*: wilt thou go?

Speed. At thy service.

[*Exeunt.*]

S C E N E IX.

Enter Protheus solus.

Pro. To leave my *Julia*, shall I be forsworn:
To love fair *Silvia*, shall I be forsworn:
To wrong my friend, I shall be much forsworn:
And ev'n that pow'r which gave me first my oath,
Provokes me to this threefold perjury.
Love bad me swear, and love bids me forswear:
O sweet suggesting love, if thou hast sinn'd,
Teach me, thy tempted subject, to excuse it.
At first I did adore a twinkling star,
But now I worship a celestial sun.
Unheedful vows may heedfully be broken;
And he wants wit that wants resolved will,
To learn his wit t'exchange the bad for better.
Fie, fie, unreverend tongue, to call her bad,
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With twenty thousand soul-confirmed oaths:
I cannot leave to love, and yet I do:
But there I leave to love where I should love:
Julia I lose, and *Valentine* I lose:
If I keep them, I needs must lose my self:
If I lose them, this find I by their loss,
For *Valentine*, my self, for *Julia*, *Silvia*:
I to my self am dearer than a friend;
For love is still most precious in it self:
And *Silvia*, (witness heav'n, that made her fair!)
Shews *Julia* but a swarthy *Ethiope*.
I will forget that *Julia* is alive,
Remembering that my love to her is dead:
And *Valentine* I'll hold an enemy,
Aiming at *Silvia* as a sweeter friend.
I cannot now prove constant to my self,
Without some treachery us'd to *Valentine*:
This night he meaneth with a corded ladder
To climb celestial *Silvia*'s chamber-window,
My self in counsel his competitor.
Now presently I'll give her father notice
Of their disguising, and pretended flight:
Who, all enrag'd, will banish *Valentine*:
For *Thurio*, he intends, shall wed his daughter.
But, *Valentine* being gone, I'll quickly cross,
By some sly trick, blunt *Thurio*'s dull proceeding.
Love, lend me wings, to make my purpose swift,
As thou hast lent me wit to plot this drift! [Exit.]

S C E N E X.

V E R O N A.

Enter *Julia* and *Lucetta*.

Jul. Counsel, *Lucetta*; gentle girl, assist me,
And even in kind love I do conjure thee,
Who art the table wherein all my thoughts

Are

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Are visibly character'd and engrav'd,
To lesson me, and tell me some good mean,
How with my honour I may undertake
A journey to my loving *Protheus*.

Luc. Alas, the way is wearisome and long.

Jul. A true devoted pilgrim is not weary
To measure kingdoms with his feeble steps,
Much less shall she, that hath love's wings to fly;
And when the flight is made to one so dear,
Of such divine perfection as Sir *Protheus*.

Luc. Better forbear 'till *Protheus* make return.

Jul. Oh, know'st thou not his looks are my soul's food?
Pity the dearth that I have pined in,
By longing for that food so long a time.
Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of love with words.

Luc. I do not seek to quench your love's hot fire,
But qualifie the fire's extreamest rage,
Lest it should burn above the bounds of reason.

Jul. The more thou damm'st it up, the more it burns:
The current that with gentle murmur glides,
Thou know'st, being stopp'd, impatiently doth rage;
But when his fair course is not hindered,
He makes sweet musick with th' enamel'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage:
And so by many winding nooks he strays,
With willing sport, to the wild ocean.

Then let me go, and hinder not my course;
I'll be as patient as a gentle stream,
And make a pastime of each weary step,
'Till the last step have brought me to my love;
And there I'll rest, as, after much turmoil,
A blessed soul doth in *Elysium*.

Luc. But in what habit will you go along?

Jul. Not like a woman; for I would prevent
The loose encounters of lascivious men:

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Gentle *Lucetta*, fit me with such weeds

As may beseem some well-reputed page.

Luc. Why then your ladyship must cut your hair.

Jul. No, girl; I'll knit it up in silken strings,
With twenty odd-conceited true-love knots:

To be fantastick may become a youth
Of greater time than I shall shew to be.

Luc. What fashion, Madam, shall I make your breeches?

Jul. That fits as well, as tell me, good my lord,
What compass will you wear your farthingale?

Why, even what fashion thou best lik'st, *Lucetta*.

Luc. You must needs have them with a cod-piece, Madam.

Jul. Out, out, *Lucetta*, that will be ill-favour'd.

Luc. A round hose, Madam, now's not worth a pin,
Unless you have a cod-piece to stick pins on.

Jul. *Lucetta*, as thou lov'st me, let me have
What thou think'st meet, and is most mannerly:

But tell me, wench, how will the world repute me
For undertaking so unstaide a journey?

Fear me it will make me scandaliz'd.

Luc. If you think so, then stay at home, and go not.

Jul. Nay, that I will not.

Luc. Then never dream on infamy, but go.

If *Protheus* like your journey when you come,

No matter who's displeas'd when you are gone:

Fear me he will scarce be pleas'd withal.

Jul. That is the least, *Lucetta*, of my fear:

A thousand oaths, an ocean of his tears,

And instances as infinite of love,

Warrant me welcome to my *Protheus*.

Luc. All these are servants to deceitful men.

Jul. Base men that use them to so base effect!

But truer stars did govern *Protheus*' birth;

His words are bonds, his oaths are oracles,

His love sincere, his thoughts immaculate,

His tears pure messengers sent from his heart,

His heart as far from fraud as heav'n from earth.

Luc. Pray heav'n he prove so when you come to him!

Jul.

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Jul. Now, as thou lov'st me, do him not that wrong
To bear a hard opinion of his truth;
Only deserve my love by loving him,
And presently go with me to my chamber,
To take a note of what I stand in need of,
To furnish me upon my longing journey:
All that is mine I leave at thy dispose,
My goods, my lands, my reputation,
Only in lieu thereof dispatch me hence.
Come, answer not; but to it presently:
I am impatient of my tarriance. [Exit]



A C T III. S C E N E I.

SCENE *changes to Milan.*

Enter Duke, Thurio and Protheus.

D U K E.

S I R *Thurio*, give us leave, I pray, a while;
We have some secrets to confer about. [Exit *Thurio*]

Now tell me, *Protheus*, what's your will with me?

Pro. My gracious lord, that which I would discover
The law of friendship bids me to conceal;
But when I call to mind your gracious favours
Done to me, undeserving as I am,
My duty pricks me on to utter that,
Which else no worldly good should draw from me.
Know, worthy Prince, Sir *Valentine* my friend
This night intends to steal away your daughter:
My self am one made privy to the plot.
I know you have determin'd to bestow her
On *Thurio*, whom your gentle daughter hates:
And should she thus be stol'n away from you,
It would be much vexation to your age.

Thurio

thus, for my duty's sake, I rather chose
to cross my friend in his intended drift,
than by concealing it heap on your head
a pack of sorrows, which would press you down,
unprevented, to your timeless grave.

Duke. *Proteus*, I thank thee for thine honest care;

which to requite, command me while I live.

his love of theirs my self have often seen,

aply when they have judg'd me fast asleep;

and oftentimes have purpos'd to forbid

Valentine her company, and my court;

not fearing lest my jealous aim might err,

and so unworthily disgrace the man,

or rashness that I ever yet have shunn'd;

gave him gentle looks, thereby to find

that which thy self hath now disclos'd to me.

and that thou may'st perceive my fear of this,

knowing that tender youth is soon suggested,

mightily lodge her in an upper tower,

the key whereof my self have ever kept;

and thence she cannot be convey'd away.

Pro. Know, noble lord, they have devis'd a mean

how he her chamber-window will ascend,

and with a corded ladder fetch her down;

at which the youthful lover now is gone,

and this way comes he with it presently:

here, if it please you, you may intercept him.

good my lord, do it so cunningly,

that my discov'ry be not aimed at;

my love of you, not hate unto my friend,

which made me publisher of this pretence.

Duke. Upon mine honour, he shall never know

that I had any light from thee of this.

Pro. Adieu, my lord, Sir *Valentine* is coming. [*Ex. Pro.*]

SCENE

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SCENE II.

Enter Valentine.

Duke. Sir *Valentine*, whither away so fast?

Val. Please it your Grace, there is a messenger
That stays to bear my letters to my friends,
And I am going to deliver them.

Duke. Be they of much import?

Val. The tenour of them doth but signifie
My health, and happy being at your court.

Duke. Nay then, no matter; stay with me a while;
I am to break with thee of some affairs
That touch me near; wherein thou must be secret.
'Tis not unknown to thee, that I have sought
To match my friend Sir *Thurio* to my daughter.

Val. I know it well, my lord, and sure the match
Were rich and honourable; besides, the gentleman
Is full of virtue, bounty, worth, and qualities
Beseeming such a wife as your fair daughter.
Cannot your Grace win her to fancy him?

Duke. No, trust me, she is peevish, fullen, froward,
Proud, disobedient, stubborn, lacking duty;
Neither regarding that she is my child,
Nor fearing me as if I were her father:
And 'I may say' to thee, this pride of hers,
Upon advice, hath drawn my love from her;
And where I thought the remnant of mine age
Should have been cherish'd by her child-like duty,
I now am full resolv'd to take a wife,
And turn her out to who will take her in:
Then let her beauty be her wedding-dowry;
For me and my possessions she esteems not.

Val. What would your grace have me to do in this?

Duke. There is a lady, Sir, in *Milan* here
Whom I affect; but she is nice and coy,
And nought esteems my aged eloquence:

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Now therefore would I have thee to my tutor ;
For long ago I have forgot to court ;
Besides, the fashion of the time is chang'd,)
How and which way I may bestow my self,
To be regarded in her sun-bright eye.

Val. Win her with gifts, if she respects not words ;
Dumb jewels often in their silent kind,
More than quick words, do move a woman's mind.

Duke. But she did scorn a present that I sent her.

Val. A woman sometimes scorns what best contents her ;
Send her another ; never give her o'er ;
For scorn at first makes after-love the more.

If she do frown, 'tis not in hate of you,
But rather to beget more love in you :

If she do chide, 'tis not to have you gone ;
For why, the fools are mad if left alone.

Take no repulse, whatever she doth say ;

For, get you gone, she doth not mean away :

Flatter, and praise, commend, extol their graces ;

Tho' ne'er so black, say they have angels faces.

That man that hath a tongue, I say, is no man,

With his tongue he cannot win a woman.

Duke. But she I mean, is promis'd by her friends

Into a youthful gentleman of worth,

And kept severely from resort of men,

That no man hath access by day to her.

Val. Why then I would resort to her by night.

Duke. Ay, but the doors be lockt, and keys kept safe,

That no man hath recourse to her by night.

Val. What lets but one may enter at her window ?

Duke. Her chamber is aloft far from the ground,

And built so shelving, that one cannot climb it

Without apparent hazard of his life.

Val. Why then a ladder quaintly made of cords,

Cast up, with a pair of anchoring hooks,

Could serve to scale another *Hero's* tower,

And bold *Leander* would adventure it.

Duke. Now, as thou art a gentleman of blood,

VOL. I.

N

Advise

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Advise me where I may have such a ladder.

Val. When would you use it? pray, Sir, tell me that.

Duke. This very night; for love is like a child,
That longs for ev'ry thing that he can come by.

Val. By seven a clock I'll get you such a ladder.

Duke. But hark thee: I will go to her alone;
How shall I best convey the ladder thither?

Val. It will be light, my lord, that you may bear it
Under a cloak that is of any length.

Duke. A cloak as long as thine will serve the turn?

Val. Ay, my good lord.

Duke. Then let me see thy cloak;
I'll get me one of such another length.

Val. Why, any cloak will serve the turn, my lord.

Duke. How shall I fashion me to wear a cloak?
I pray thee, let me feel thy cloak upon me. [*Pulls off his cloak*]
What letter is this same? what's here? To *Silvia*?
And here an engine fit for my proceeding?
I'll be so bold to break the seal for once. [*Duke reads*]

*My thoughts do harbour with my Silvia nightly,
And slaves they are to me that send them flying:
Oh, could their master come and go as lightly,
Himself would lodge where senseless they are lying:
My herald thoughts in thy pure bosom rest them,
While I, their King, that thither them importune,
Do curse the grace that with such grace hath blest them
Because my self do want my servants fortune:
I curse my self, for they are sent by me,
That they should harbour where their lord would be.*

What's here? *Silvia*, this night will I enfranchise thee:
'Tis so; and here's the ladder for the purpose.
Why, *Phaëton*, for thou art *Merops'* son,
Wilt thou aspire to guide the heav'nly car,
And with thy daring folly burn the world?
Wilt thou reach stars, because they shine on thee?
Go, base intruder! over-weening slave!
Bestow thy fawning smiles on equal mates,

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And think my patience, more than thy desert,
Is privilege for thy departure hence:
Thank me for this, more than for all the favours
Which, all too much, I have bestow'd on thee.
But if thou linger in my territories,
Longer than swiftest expedition
Will give thee time to leave our royal court,
By heav'n, my wrath shall far exceed the love
I ever bore my daughter or thy self:
Be gone, I will not hear thy vain excuse,
But as thou lov'st thy life, make speed from hence. [*Exit.*]

S C E N E III.

Val. And why not death, rather than living torment?
To die, is to be banish'd from my self,
And *Silvia* is my self; banish'd from her
Is self from self: a deadly banishment!
What light is light, if *Silvia* be not seen?
What joy is joy, if *Silvia* be not by?
Unless it be to think that she is by,
And feed upon the shadow of perfection.
Except I be by *Silvia* in the night,
There is no musick in the nightingale:
Unless I look on *Silvia* in the day,
There is no day for me to look upon:
She is my essence, and I leave to be
If I be not by her fair influence
Foster'd, illumin'd, cherish'd, kept alive.
I fly not death to fly his deadly doom;
I carry I here, I but attend on death;
I fly I hence, I fly away from life.

Enter Protheus and Launce.

Pro. Run, boy, run, run, and seek him out.

Laun. So-ho! so-ho! —

Pro. What see'st thou?

Laun. Him we go to find:

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There's not an hair on's head but 'tis a *Valentine*.

Pro. Valentine!

Val. No,

Pro. Who then; his spirit?

Val. Neither.

Pro. What then?

Val. Nothing.

Laun. Can nothing speak? master, shall I strike?

Pro. Whom wouldst thou strike?

Laun. Nothing.

Pro. Villain, forbear.

Laun. Why, Sir, I'll strike nothing; I pray you,—

Pro. I say, forbear: friend Valentine, a word.

*Val. My ears are stopt, and cannot hear good news,
So much of bad already hath possess'd them.*

*Pro. Then in dumb silence will I bury mine;
For they are harsh, untuneable, and bad.*

Val. Is Silvia dead?

Pro. No, Valentine.

*Val. No Valentine, indeed, for sacred Silvia:
Hath she forsworn me?*

Pro. No, Valentine.

*Val. No Valentine, if Silvia have forsworn me:
What is your news?*

Laun. Sir, there's a proclamation you are vanish'd.

*Pro. That thou art banish'd; oh, that is the news,
From hence, from Silvia, and from me thy friend.*

*Val. Oh, I have fed upon this woe already;
And now excess of it will make me surfeit.
Doth Silvia know that I am banished?*

*Pro. Ay, ay; and she hath offered to the doom,
Which unrevers'd stands in effectual force,
A sea of melting pearl, which some call tears:
Those at her father's churlish feet she tender'd,
With them, upon her knees, her humble self;
Wringing her hands, whose whiteness so became them,
As if but now they waxed pale for wo.
But neither bended knees, pure hands held up,*

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ad sighs, deep groans, nor silver-shedding tears,
ould penetrate her uncompassionate fire;
ut *Valentine*, if he be ta'en, must die.
esides, her intercession chaf'd him so,
When she for thy repeal was suppliant,
hat to close prison he commanded her,
With many bitter threats of bidding there.

Val. No more, unless the next word that thou speak'st
ave some malignant power upon my life:

so, I pray thee, breathe it in mine ear,
s ending anthem of my endless dolour.

Pro. Cease to lament for that thou canst not help,
nd study help for that which thou lament'st.

ime is the nurse and breeder of all good:
ere if thou stay, thou canst not see thy love;
esides, thy staying will abridge thy life.

ope is a lover's staff, walk hence with that,
nd manage it against despairing thoughts.

hy letters may be here, tho' thou art hence,
Which, being writ to me, shall be deliver'd
y'n in the milk-white bosom of thy love.

ne time now serves not to expostulate;
ome, I'll convey thee through the city-gate,

nd, ere I part with thee, confer at large
f all that may concern thy love-affairs:

thou lov'st *Silvia*, tho' not for thy self,
gard thy danger, and along with me.

Val. I pray thee, *Launce*, and if thou see'st my boy,
d him make haste, and meet me at the north-gate.

Pro. Go, Sirrah, find him out: come, *Valentine*.

Val. O my dear *Silvia*! hapless *Valentine*! [Exeunt.]

S C E N E IV.

Laun. I am but a fool, look you, and yet I have the
to think my master is a kind of a knave: but that's
one, if he be but 'one kind of knave.' He lives not

N 3

now

one knave. . . . old edit. Warb. emend.

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now that knows me to be in love, yet I am in love; but a team of horse shall not pluck that from me, nor who 'tis I love, and yet 'tis a woman; but what woman I will not tell my self; and yet 'tis a milk-maid; yet 'tis not a maid for she hath had gossip; yet 'tis a maid, for she is her master's maid and serves for wages: she hath more qualities than a water-spaniel, which is much in a bare christian. Here is the cat-log [*Pulling out a paper*] of her conditions: *imprimis*, she can fetch and carry; why, a horse can do no more, nay, a horse cannot fetch, but only carry; therefore she is better than a jade. *Item*, she can milk; look you, a sweet virtue in a maid with clean hands.

Enter Speed.

Speed. How now, signior *Launce*? what news with your mastership?

Laun. With my 'master's ship? why, it is at sea.

Speed. Well, your old vice still; mistake the word what news then in your paper?

Laun. The blackest news that ever thou heard'st.

Speed. Why, man, how black?

Laun. Why, as black as ink.

Speed. Let me read them.

Laun. Fie on thee, jolthead, thou can'st not read.

Speed. Thou liest, I can.

Laun. I will try thee; tell me this, who begot thee?

Speed. Marry, the son of my grand-father.

Laun. O illiterate loiterer, it was the son of thy grand-mother; this proves that thou canst not read.

Speed. Come, fool, come, try me in thy paper.

Laun. There, and St. *Nicholas* be thy speed!

Speed. *Imprimis*, she can milk.

Laun. Ay, that she can.

Speed. *Item*, she brews good ale.

Laun. And thereof comes the proverb, *Blessing of your heart, you brew good ale.*

Speed. *Item*, she can sowe.

mastership? . . . old edit. *Theob. emend.*

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Laun. That's as much as to say, *can she so?*

Speed. Item, she can knit.

Laun. What need a man care for a stock with a wench, when she can knit him a stock!

Speed. Item, she can wash and scour.

Laun. A special virtue, for then she need not to be wash'd and scour'd.

Speed. Item, she can spin.

Laun. Then may I set the world on wheels, when she can spin for her living.

Speed. Item, she hath many nameless virtues.

Laun. That's as much as to say *Bastard Virtues*, that need know not their fathers, and therefore have no names.

Speed. Here follow her vices.

Laun. Close at the heels of her virtues.

Speed. Item, she is not to be kist fasting, in respect of her breath.

Laun. Well, that fault may be mended with a breakfast: and on.

Speed. Item, she hath a sweet mouth.

Laun. That makes amends for her sour breath.

Speed. Item, she doth talk in her sleep.

Laun. It's no matter for that, so she sleep not in her k.

Speed. Item, she is slow in words.

Laun. Oh villain! that set down among her vices! to slow in words is a woman's only virtue: I pray thee, out with't, and place it for her chief virtue.

Speed. Item, she is proud.

Laun. Out with that too; it was *Eve's* legacy, and not be ta'en from her.

Speed. Item, she hath no teeth.

Laun. I care not for that neither, because I love crusts.

Speed. Item, she is curst.

Laun. Well; the best is, she hath no teeth to bite.

Speed. Item, she will often praise her liquor.

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Laun. If her liquor be good, she shall; if she will not, I will, for good things should be praised.

Speed. Item, she is too liberal.

Laun. Of her tongue she cannot, for that's writ down she is slow of; of her purse she shall not, for that I'll keep shut; now of another thing she may, and that cannot I help. Well, proceed.

Speed. Item, she hath more hairs than wit, and more faults than hairs, and more wealth than faults.

Laun. Stop there; I'll have her; she was mine, and not mine, twice or thrice in that article. Rehearse that once more.

Speed. Item, she hath more hair than wit.

Laun. More hair than wit; it may be I'll prove it: the cover of the salt hides the salt, and therefore it is more than the salt; the hair that covers the wit is more than the wit; for the greater hides the less. What's next?

Speed. And more faults than hairs.

Laun. That's monstrous: oh that that were out!

Speed. And more wealth than faults.

Laun. Why, that word makes the faults gracious: well, I'll have her; and if it be a match, as nothing is impossible—

Speed. What then?

Laun. Why then will I tell thee, that thy master stays for thee at the north-gate.

Speed. For me?

Laun. For thee? ay; who art thou? he hath staid for a better man than thee.

Speed. And must I go to him?

Laun. Thou must run to him; for thou hast staid so long that going will scarce serve the turn.

Speed. Why didst not tell me sooner? pox on your love letters!

Laun. Now will he be swing'd for reading my letter: an unmannerly slave, that will thrust himself into secrets. I'll go after, to rejoice in the boy's correction. [Exit]

SCENE

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S C E N E V.

Enter Duke and Thurio.

Duke. Sir *Thurio*, fear not, but that she will love you,
Now *Valentine* is banish'd from her sight.

Tbu. Since his exile she hath despis'd me most,
Forsworn my company, and rail'd at me,
That I am desperate of obtaining her.

Duke. This weak impress of love is as a figure
Trenched in ice, which with an hour's heat
Dissolves to water, and doth lose his form.
A little time will melt her frozen thoughts,
And worthless *Valentine* shall be forgot.

Enter Protheus.

How now, Sir *Protheus*? is your countryman,
According to our proclamation, gone?

Pro. Gone, my good lord.

Duke. My daughter takes his going heavily.

Pro. A little time, my lord, will kill that grief.

Duke. So I believe; but *Thurio* thinks not so.

Protheus, the good conceit I hold of thee,
For thou hast shown some sign of good desert)
Makes me the better to confer with thee.

Pro. Longer than I prove loyal to your Grace,
Let me not live to look upon your Grace.

Duke. Thou know'st how willingly I would effect
The match between Sir *Thurio* and my daughter.

Pro. I do, my lord.

Duke. And also I do think thou art not ignorant
How she opposes her against my will.

Pro. She did, my lord, when *Valentine* was here.

Duke. Ay, and perversely she perseveres so.
What might we do to make the girl forget
The love of *Valentine*, and love Sir *Thurio*?

Pro. The best way is to slander *Valentine*
With falshood, cowardise and poor descent:

Three

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Three things that women highly hold in hate.

Duke. Ay, but she'll think that it is spoke in hate.

Pro. Ay, if his enemy deliver it:

Therefore it must with circumstance be spoken
By one whom she esteemeth as his friend.

Duke. Then you must undertake to slander him.

Pro. And that, my lord, I shall be loth to do;
'Tis an ill office for a gentleman,
Especially against his very friend.

Duke. Where your good word cannot advantage him,
Your slander never can endamage him;
Therefore the office is indifferent,
Being intreated to it by your friend.

Pro. You have prevail'd, my lord: if I can do it,
By ought that I can speak in his dispraise,
She shall not long continue love to him.
But say this wean her love from *Valentine*,
It follows not that she will love *Sir Thurio*.

Thu. Therefore as you unwind her love from him,
Lest it should ravel, and be good to none,
You must provide to bottom it on me:
Which must be done, by praising me as much
As you in worth dispraise *Sir Valentine*.

Duke. And, *Protheus*, we dare trust you in this kind,
Because we know, on *Valentine's* report,
You are already love's firm votary,
And cannot soon revolt and change your mind.
Upon this warrant shall you have access,
Where you with *Silvia* may confer at large:
For she is lumpish, heavy, melancholy,
And, for your friend's sake, will be glad of you;
Where you may temper her, by your persuasion,
To hate young *Valentine*, and love my friend.

Pro. As much as I can do, I will effect.
But you, *Sir Thurio*, are not sharp enough;
You must lay lime, to tangle her desires
By wailful sonnets, whose composed rhimes
Should be full fraught with serviceable vows.

Duke.

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Duke. Much is the force of heav'n-bred poesie.

Pro. Say, that upon the altar of her beauty
You sacrifice your tears, your sighs, your heart :
Write 'till your ink be dry, and with your tears
Moist it again, and frame some feeling line
That may discover such integrity :

For *Orpheus'* lute was strung with poets sinews,
Whose golden touch could soften steel and stones,
Make tygers tame, and huge *Leviathans*
Forake unfounded deeps, and dance on sands.

After your dire-lamenting elegies,
Visit by night your lady's chamber-window
With some sweet concert: to their instruments
Tune a deploring dump; the night's dead silence
Will well become such sweet complaining grievance.
This, or else nothing, will inherit her.

Duke. This discipline shews thou hast been in love.

Thu. And thy advice this night I'll put in practice;
Therefore, sweet *Protheus*, my direction-giver,
Let us into the city presently

To sort some gentlemen well skill'd in musick;
I have a sonnet that will serve the turn
To give the onset to thy good advice.

Duke. About it, gentlemen.

Pro. We'll wait upon your Grace 'till after supper,
And afterwards determine our proceedings.

Duke. Ev'n now about it. I will pardon you. [*Exeunt.*



ACT



ACT IV. SCENE I.

SCENE *a Forest.*

Enter certain Out-laws.

I O U T - L A W.

FELLOWS, stand fast: I see a passenger.

2 Out. If there be ten, shrink not, but down with 'em.

Enter Valentine and Speed.

3 Out. Stand, Sir, and throw us what you have about you; if not, we'll make you, Sir, and rifle you.

Speed. Sir, we are undone; these are the villains that all the travellers fear so much.

Val. My friends, —

1 Out. That's not so, Sir; we are your enemies.

2 Out. Peace; we'll hear him.

3 Out. Ay, by my beard, will we; for he is a proper man.

Val. Then know that I have little ^a 'left' to lose: A man I am, cross'd with adversity; My riches are these poor habiliments, Of which if you should here disfurnish me, You take the sum and substance that I have.

2 Out. Whither travel you?

Val. To Verona.

1 Out. Whence came you?

Val. From Milan.

3 Out. Have you long sojourn'd there?

Val. Some sixteen months, and longer might have staid If crooked fortune had not thwarted me.

1 Out. What, were you banish'd thence?

2 wealth

Val. I
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Val. F
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Val. I was.

2 Out. For what offence?

Val. For that which now torments me to rehearse:
kill'd a man, whose death I much repent;
But yet I slew him manfully in fight,
Without false vantage or base treachery.

1 Out. Why, ne'er repent it, if it were done so.
But were you banish'd for so small a fault?

Val. I was, and held me glad of such a doom.

1 Out. Have you the tongues?

Val. My youthful travel therein made me happy,
Or else I often had been miserable.

3 Out. By the bare scalp of *Robin Hood's* fat friar,
This fellow were a King for our wild faction.

1 Out. We'll have him. Sirs, a word.

Speed. Master, be one of them: it's an honourable
kind of thievery.

Val. Peace, villain.

2 Out. Tell us this; have you any thing to take to?

Val. Nothing but my fortune.

3 Out. Know then that some of us are gentlemen,
Such as the fury of ungovern'd youth
Thrust from the company of awful men:
My self was from *Verona* banished,

For practising to steal away a lady,
An heir, and ³ 'near' ally'd unto the Duke.

2 Out. And I from *Mantua*, for a gentleman
Whom in my mood I stabb'd unto the heart.

1 Out. And I for such like petty crimes as these.

But to the purpose; for we cite our faults,
That they may hold excus'd our lawless lives;

And, partly, seeing you are beautify'd
With goodly shape, and by your own report

A linguist, and a man of such perfection

As we do in our quality much want.

2 Out. Indeed, because you are a banish'd man,
Therefore above the rest we parley to you;

Are

3 neice . . . old edit. *Theob.* emend.

Are you content to be our general?

To make a virtue of necessity,

And live as we do in the wilderness?

3 *Out.* What say'st thou? wilt thou be of our comfort

Say ay, and be the captain of us all:

We'll do thee homage, and be rul'd by thee,

Love thee as our commander and our King.

1 *Out.* But if thou scorn our courtesie, thou dy'st.

2 *Out.* Thou shalt not live to brag what we have offer'd

Val. I take your offer, and will live with you,
Provided that you do no outrages

On silly women or poor passengers.

3 *Out.* No, we detest such vile base practices.

Come, go with us, we'll bring thee to our crews,

And shew thee all the treasure we have got;

Which, with our selves, shall rest at thy dispose. [*Exeunt*]

S C E N E II.

Changes to Milan.

Enter Protheus.

Pro. **A**lready I've been false to *Valentine*,
And now I must be as unjust to *Thurio*.

Under the colour of commending him,

I have access my own love to prefer:

But *Silvia* is too fair, too true, too holy,

To be corrupted with my worthless gifts.

When I protest true loyalty to her,

She twits me with my falshood to my friend:

When to her beauty I commend my vows,

She bids me think how I have been forsworn

In breaking faith with *Julia* whom I lov'd.

And notwithstanding all her sudden quips,

The least whereof would quell a lover's hope,

Yet, spaniel-like, the more she spurns my love,

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The more it grows and fawneth on her still.
But here comes *Thurio*: now must we to her window,
And give some evening musick to her ear.

Enter Thurio and Musicians.

Thu. How now, Sir *Protheus*, are you crept before us?

Pro. Ay, gentle *Thurio*; for you know that love
Will creep in service where it cannot go.

Thu. Ay, but I hope, Sir, that you love not here.

Pro. Sir, but I do; or else I would be hence.

Thu. Whom, *Silvia*?

Pro. Ay, *Silvia*, for your sake.

Thu. I thank you, for your own: now, gentlemen,
Let's tune, and to it lustily a while.

S C E N E III.

Enter Host, and Julia in boy's cloaths.

Host. Now, my young guest, methinks you're melan-
choly: I pray, ⁴ 'what is it?'

Jul. Marry, mine host, because I cannot be merry.

Host. Come, we'll have you merry: I'll bring you
where you shall hear musick, and see the gentleman that
you ask'd for.

Jul. But shall I hear him speak?

Host. Ay, that you shall.

Jul. That will be musick.

Host. Hark, hark.

Jul. Is he among these?

Host. Ay; but peace, let's hear 'em.

S O N G.

Who is Silvia? what is she,

That all our swains commend her?

Holy, fair and wise is she,

The heav'n such grace did lend her,

That she might admired be.

Is

⁴ why is it?

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*Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness:
And being help'd inhabits there.*

*Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.*

Host. How now? are you sadder than you were before?
how do you, man? the musick likes you not.

Jul. You mistake; the musician likes me not.

Host. Why, my pretty youth?

Jul. He plays false, father.

Host. How, out of tune on the strings?

Jul. Not so; but yet so false, that he grieves my very heart-strings.

Host. You have a quick ear.

Jul. Ay, I would I were deaf; it makes me have a slow heart.

Host. I perceive you delight not in musick.

Jul. Not a whit when it jars so.

Host. Hark what fine change is in the musick.

Jul. Ay; that change is the spight.

Host. You would have them always play but one thing?

Jul. I would always have one play but one thing.
But, host, doth this Sir *Protheus*, that we talk on,
Often resort unto this gentlewoman?

Host. I tell you what *Launce* his man told me, he loved her out of all pick.

Jul. Where is *Launce*?

Host. Gone to seek his dog, which to-morrow, by his master's command, he must carry for a present to his lady.

Jul. I
Pro. I
That you
Thu.
Pro. I
Thu. I

Pro. M
Sil. I t
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Jul. Peace, stand aside, the company parts.

Pro. Sir *Thurio*, fear not; I will so plead,
That you shall say my cunning drift excels.

Tbu. Where meet we?

Pro. At Saint *Gregory's* well.

Tbu. Farewel. [*Exe. Thu. and Musick.*]

S C E N E IV.

Enter Silvia above.

Pro. Madam, good even to your ladyship.

Sil. I thank you for your musick, gentlemen:
Who is that that spake?

Pro. One, lady, if you knew his pure heart's truth,
You'd quickly learn to know him by his voice.

Sil. Sir *Protheus*, as I take it.

Pro. Sir *Protheus*, gentle lady, and your servant.

Sil. What is your will?

Pro. That I may compass yours.

Sil. You have your wish; my will is ever this,
That presently you hie you home to bed.

Thou subtle, perjur'd, false, disloyal man!

Think'st thou I am so shallow, so conceitless,

To be seduced by thy flattery,

That hast deceiv'd so many with thy vows?

Return, return, and make thy love amends.

For me, by this pale Queen of night I swear,

I am so far from granting thy request,

That I despise thee for thy wrongful suit;

And by and by intend to chide my self,

For this time I spend in talking to thee.

Pro. I grant, sweet love, that I did love a lady,
That she is dead.

Jul. [*Aside.*] 'Twere false if I should speak it;
For I am sure she is not buried.

Sil. Say that she be; yet *Valentine* thy friend
Lives, to whom, 'even thy self art witness,

VOL. I.

O

I am

5 thyself art witness,

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I am betroth'd : and art thou not asham'd
To wrong him with thy importunacy?

Pro. I likewise hear that *Valentine* is dead.

Sil. And so suppose am I ; for in his grave,
Assure thy self, my love is buried.

Pro. Sweet lady, let me rake it from the earth.

Sil. Go to thy lady's grave and call her thence,
Or, at the least, in hers sepulchre thine.

Jul. [*Aside.*] He heard not that.

Pro. Madam, if your heart be so
Obdurate, oh ! vouchsafe me yet your ⁶ 'picture,'
The picture that is hanging in your chamber :
To that I'll speak, to that I'll sigh and weep :
For since the substance of your perfect self
Is else devoted, I am but a shadow ;
And to your shadow will I make true love. [ceive it]

Jul. [*Aside.*] If 'twere a substance you would sure de
And make it but a shadow as I am.

Sil. I'm very loth to be your idol, Sir ;
But since your falshood shall become you well
To worship shadows and adore false shapes,
Send to me in the morning and I'll send it :
And so, good rest.

Pro. As wretches have o'er night,
That wait for execution in the morn. [Exe. Pro. and Sil]

Jul. Host, will you go?

Host. By my hallidom, I was fast asleep.

Jul. Pray you, where lyes Sir *Protheus*? [most day]

Host. Marry, at my house : trust me, I think 'tis a

Jul. Not so ; but it hath been the longest night
That e'er I watch'd, and the most heavy one. [Exe. Host]

⁶ picture for my love,

S C E N E

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'Madam

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Madam,

S C E N E V.

Enter Eglamour.

Egl. This is the hour that Madam *Silvia*
Entreated me to call and know her mind :
There's some great matter she'd employ me in.
'Madam !'

Enter Silvia above.

Sil. Who calls ?

Egl. Your servant and your friend ;
One that attends your ladyship's command.

Sil. Sir *Eglamour*, a thousand times good-morrow.

Egl. As many, worthy lady, to your self :
According to your ladyship's impose,
I am thus early come, to know what service
It is your pleasure to command me in.

Sil. Oh *Eglamour*, thou art a gentleman,
Think not I flatter, for I swear I do not,
Valiant and wise, remorseful, well accomplish'd ;
Thou art not ignorant what dear good will
I bear unto the banish'd *Valentine* ;

For how my father would enforce me marry
Ain *Tburio*, whom my very soul 'abhors.
Thy self hast lov'd ; and I have heard thee say,
No grief did come so near unto thy heart,
As when thy lady and thy true love dy'd ;
Upon whose grave thou vow'dst pure chastity.

Eglamour, I would to *Valentine*
To *Mantua*, where, I hear, he makes abode :
And, for the ways are dangerous to pass,
I do desire thy worthy company ;
Upon whose faith and honour I repose.

Forge not my father's anger, *Eglamour* ;
Nor think upon my grief, a lady's grief,

O 2

And

Madam, Madam !

8 abhorr'd.

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And on the justice of my flying hence,
To keep me from a most unholy match,
Which heav'n and fortune still reward with plagues.
I do desire thee, even from a heart
As full of sorrows as the sea of sands,
To bear me company, and go with me:
If not, to hide what I have said to thee,
That I may venture to depart alone.

Egl. Madam, I pity much your grievances;
Which since I know they virtuously are plac'd,
I give consent to go along with you,
Recking as little what betideth me,
As much I wish all good befortune you.
When will you go?

Sil. This evening coming.

Egl. Where
Shall I meet you?

Sil. At friar *Patrick's* cell;
Where I intend holy confession.

Egl. ⁹ 'I will not fail:
Good-morrow, gentle lady.

Sil. Good-morrow, kind Sir *Eglamour*.

[*Exeunt*]

S C E N E VI.

Enter Launce, with his dog.

Laun. **W**HEN a man's servant shall play the cur with him, look you, it goes hard: one that brought up of a puppy, one that I sav'd from drowning when three or four of his blind brothers and sisters went to it! I have taught him, even as one would say precisely thus I would teach a dog. ¹ 'I went to deliver him as present to mistress *Silvia*, from my master; and I came no sooner into the dining-chamber, but he steps me to his

trencher

⁹ I will not fail your ladyship:

¹ I was sent . . . old edit. *Theob. emend.*

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The Two Gentlemen of Verona. 197

rencher, and steals her capon's leg. O, 'tis a foul thing, when a cur cannot keep himself in all companies! I would have, as one should say, one that takes upon him to be a dog indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hang'd for't; sure as I live he had suffer'd for't; you shall judge. He thrusts me himself into the company of three or four gentleman-like dogs, under the Duke's table; he had not been there (bless the mark) a pissing while, but all the chamber smelt him. Out with the dog, says one; what cur is that? says another; whip him out, says a third; hang him up, says the Duke. I having been acquainted with the smell before, knew it was *Crab*, and goes me to the fellow that whips the dogs; Friend, quoth I, you mean to whip the dog? Ay marry do I, quoth he. You do him the more wrong, quoth I; 'twas I did the thing you wot of. He makes no more ado, but whips me out of the chamber. How many masters would do this for their servant? nay, I'll be sworn I have sat in the stocks for puddings he hath stol'n, otherwise he had been executed; he have stood on the pillory for geese he hath kill'd, otherwise he had suffer'd for't. Thou think'st not of this now. Nay, I remember the trick you sery'd me when I took my leave of *Madam Silvia*; did not I bid thee still mark me, and do as I do? when didst thou see me heave up my leg, and make water against a gentlewoman's farthingale? didst thou ever see me do such a trick?

S C E N E VII.

Enter Protheus and Julia.

Pro. Sebastian is thy name? I like thee well, and will employ thee in some service presently.

Jul. In what you please: I'll do, Sir, what I can.

Pro. I hope thou wilt. — How now, you whore-son Where have you been these two days loitering? [peasant,

O 3

Laun.

2 says the third;

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Laun. Marry, Sir, I carry'd mistress *Silvia* the dog you bad me.

Pro. And what says she to my little jewel?

Laun. Marry, she says, your dog was a cur, and tells you, currish thanks is good enough for such a present.

Pro. But she receiv'd my dog?

Laun. No indeed she did not: here have I brought him back again.

Pro. What, didst thou offer her this from me?

Laun. Ay, Sir; the other, *Squirrel*, was stol'n from me by the hangman's boy in the market-place; and then I offer'd her mine own, who is a dog as big as ten of yours, and therefore the gift the greater.

Pro. Go, get thee hence, and find my dog again, Or ne'er return again into my sight:

Away, I say; stay'st thou to vex me here?

A slave, that ev'ry day turns me to shame. [*Exit Laun.*]

Sebastian, I have entertained thee,

Partly that I have need of such a youth,

That can with some discretion do my business;

(For 'tis no trusting to yon foolish lowt:)

But chiefly for thy face and thy behaviour,

Which, if my augury deceive me not,

Witness good bringing up, fortune and truth:

Therefore know thou, for this I entertain thee,

Go presently, and take this ring with thee;

Deliver it to Madam *Silvia*.

She lov'd me well, deliver'd it to me.

Jul. It seems you lov'd not her, to leave her token: She's dead belike.

Pro. Not so: I think she lives.

Jul. Alas!

Pro. Why do'st thou cry alas?

Jul. I cannot chuse

But pity her.

Pro. ³ Why shouldst thou pity her?

Jul. Because methinks ⁴ if she loves you as well

3 Wherefore

4 that she lov'd

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To hear

As you do love your lady *Silvia* ;
 She dreams on him that has forgot her love ;
 You doat on her that cares not for your love :
 'Tis pity love should be so contrary ;
 And thinking on it makes me cry alas !

Pro. Well, give her that ring, and give therewithal
 This letter ; that's her chamber : tell my lady,
 I claim the promise for her heav'nly picture.
 Your message done, hye home unto my chamber,
 Where thou shalt find me sad and solitary. [Exit *Pro.*

S C E N E VIII.

Jul. How many women would do such a message ?
 Alas, poor *Protheus*, thou hast entertain'd
 A fox to be the shepherd of thy lambs :
 Alas, poor fool, why do I pity him
 That with his very heart despiseth me ?
 Because he loves her, he despiseth me ;
 Because I love him, I must pity him.
 This ring I gave him when he parted from me,
 To bind him to remember my good will.
 And now I am, unhappy messenger,
 To plead for that which I would not obtain ;
 To carry that which I would have refus'd ;
 To praise his faith, which I would have disprais'd.
 I am my master's true confirmed love,
 But cannot be true servant to my master,
 Unless I prove false traitor to my self.
 Yet will I woo for him, but yet so coldly,
 As, heav'n it knows, I would not have him speed.

Enter Silvia.

Lady, good day ; I pray you, be my mean
 To bring me where to speak with Madam *Silvia*.

Sil. What would you with her, if that I be she ?

Jul. If you be she, I do intreat your patience
 To hear me speak the message I am sent on.

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Sil. From whom?

Jul. From my master Sir *Protheus*, Madam.

Sil. Oh! he sends you for a picture?

Jul. Ay, Madam.

Sil. *Ursula*, bring my picture there:

Go, give your master this; tell him from me,
One *Julia*, that his changing thoughts forget,
Would better fit his chamber than this shadow.

Jul. Madam, may't please you to peruse this letter,
Pardon me, Madam, I have unadvis'd
Deliver'd you a paper that I should not;
This is the letter to your ladyship.

Sil. I pray thee, let me look on that again.

Jul. It may not be; good Madam, pardon me.

Sil. There, hold;

I will not look upon your master's lines,
I know they're stufft with protestations,
And full of new-found oaths, which he will break
As easily as I do tear his paper.

Jul. Madam, he sends your ladyship this ring.

Sil. The more shame for him that he sends it me;
For I have heard him say a thousand times,
His *Julia* gave it him at his departure:
Tho' his false finger have prophan'd the ring,
Mine shall not do his *Julia* so much wrong.

Jul. She thanks you.

Sil. What say'st thou?

Jul. I thank you, Madam, that you tender her;
Poor gentlewoman, my master wrongs her much.

Sil. Dost thou know her?

Jul. Almost as well as I do know my self.
To think upon her woes, I do protest
That I have wept an hundred several times:

Sil. Belike she thinks that *Protheus* hath forsook her.

Jul. I think she doth; and that's her cause of sorrow.

Sil. Is she not passing fair?

Jul. She hath been fairer, Madam, than she is;
When she did think my master lov'd her well,

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She, in my judgment, was as fair as you.
But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks,
And pinch'd the lilly-tincture of her face,
That now she is become as black as I.

Sil. How tall was she?

Jul. About my stature: for at *Pentecost*,
When all our pageants of delight were plaid,
Our youth got me to play the woman's part,
And I was trim'd in Madam *Julia's* gown,
Which served me as fit, by all mens judgments,
As if the garment had been made for me;
Therefore I know she is about my height.
And at that time I made her weep agood,
For I did play a lamentable part.
Madam, 'twas *Ariadne* passioning
For *Theseus'* perjury and unjust flight;
Which I so lively acted with my tears,
That my poor mistress, moved therewithal,
Wept bitterly; and would I might be dead,
If I in thought felt not her very sorrow!

Sil. She is beholden to thee, gentle youth.

Alas, poor lady! desolate and left!

I weep my self to think upon thy words.

Here, youth, there is a purse; I give thee this

For thy sweet mistress' sake, because thou lov'st her.

[Exit Silvia.]

Jul. And she shall thank you for't, if e'er you know her.

A virtuous gentlewoman, mild and beautiful.

I hope my master's suit will be but cold,

Since she respects 'his' mistress' love so much.

Alas! how love can trifle with it self!

Here is her picture; let me see; I think,

If I had such a tire, this face of mine

Were full as lovely as is this of hers.

And yet the painter flatter'd her a little,

Unless I flatter with my self too much.

& my

Her

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Her Hair is auburn, mine is perfect yellow.
 If that be all the diff'rence in his love,
 I'll get me such a colour'd perriwig.
 Her eyes are grey as glass, and so are mine;
 Ay, but her forehead's low, and mine is high.
 What should it be that he respects in her,
 But I can make respective in my self,
 If this fond love were not a blinded god?
 Come, shadow, come, and take this shadow up;
 For 'tis thy rival. O thou senseless form,
 Thou shalt be worship'd, kiss'd, lov'd and ador'd;
 And were there sense in his idolatry,
 My substance should be 'fainted' in thy stead.
 I'll use thee kindly for thy mistress' sake,
 That us'd me so; or else, by *Jove* I vow,
 I should have scratch'd out thy unseeing eyes,
 To make my master out of love with thee.

[Exit.



ACT V. SCENE I.

SCENE continues in Milan.

Enter Eglamour.

EGLAMOUR.

THE Sun begins to gild the western sky,
 And now it is about the very hour
Silvia, at *Friar Patrick's* cell, should meet me.
 She will not fail; for lovers break not hours,
 Unless it be to come before their time:
 So much they spur their expedition.
 See where she comes. Lady, a happy evening!

Enter

6 statue

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Jul.
Thb.
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Jul.
Thb.
Pro.

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Enter Silvia.

Sil. *Amen, Amen!* Go on, good *Eglamour*,
Out at the postern by the abby-wall;
I fear I am attended by some spies.

Egl. Fear not; the forest is not three leagues off;
If we recover that, we're sure enough. [*Exeunt.*

S C E N E II.

Enter Thurio, Protheus and Julia.

Thu. Sir *Protheus*, what says *Silvia* to my suit?

Pro. Oh, Sir, I find her milder than she was,
And yet she takes exceptions at your person.

Thu. What, that my leg is too long?

Pro. No; that it is too little.

Thu. I'll wear a boot to make it somewhat rounder.

Pro. But love will not be spurr'd to what it loaths.

Thu. What says she to my face?

Pro. She says, it is a fair one.

Thu. Nay, then the wanton lies; my face is black.

Pro. But pearls are fair; and the old saying is,
Black men are pearls in beauteous ladies eyes.

Jul. 'Tis true, such pearls as put out ladies eyes;
For I had rather wink than look on them. [*Aside.*

Thu. How likes she my discourse?

Pro. Ill, when you talk of war.

Thu. But well when I discourse of love and peace?

Jul. But better indeed when you hold your peace.

Thu. What says she to my valour?

Pro. Oh, Sir, she makes no doubt of that.

Jul. She needs not, when she knows it cowardise.

Thu. What says she to my birth?

Pro. That you are well deriv'd.

Jul. True; from a gentleman to a fool,

Thu. Considers she my possessions?

Pro. Oh, ay, and pities them,

Thu.

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Thu. Wherefore?

Jul. That such an ass should own them.

Pro. That they are out by lease.

Jul. Here comes the Duke.

Enter Duke.

Duke. How now, Sir *Protheus*? how now, *Thurio*?
Which of you saw Sir *Eglamour* of late?

Thu. Not I.

Pro. Nor I.

Duke. Saw you my daughter?

Pro. Neither.

Duke. Why then

She's fled unto the peasant *Valentine*;

And *Eglamour* is in her company.

'Tis true; for Friar *Laurence* met them both,

As he in penance wander'd through the forest:

Him he knew well, and guess'd that it was she;

But, being mask'd, he was not sure of it.

Besides, she did intend confession

At *Patrick*'s cell this ev'n, and there she was not:

These likelihoods confirm her flight from hence.

Therefore I pray you, stand not to discourse,

But mount you presently, and meet with me

Upon the rising of the mountain-foot

That leads tow'ards *Mantua*, whither they are fled.

Dispatch, sweet gentlemen, and follow me. [*Exit Duke*]

Thu. Why, this it is to be a peevish girl,

That flies her fortune where it follows her:

I'll after, more to be reveng'd of *Eglamour*,

Than for the love of reckless *Silvia*.

Pro. And I will follow, more for *Silvia*'s love,

Than hate of *Eglamour* that goes with her.

Jul. And I will follow, more to cross that love,

Than hate for *Silvia*, that is gone for love. [*Exeunt*]

SCENE

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1 Out.

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S C E N E III.

The FOREST.

Enter Silvia and Out-laws.

1 Out. Come, come, be patient; we must bring you to our captain.

Sil. A thousand more mischances than this one
Have learn'd me how to brook this patiently.

2 Out. Come, bring her away.

1 Out. Where is the gentleman that was with her?

3 Out. Being nimble-footed, he hath out-run us;
But *Moyfes* and *Valerius* follow him.

Go thou with her to th' west end of the wood,
There is our captain: follow him that's fled.
The thicket is beset, he cannot 'scape.

1 Out. Come, I must bring you to our captain's cave.
Fear not; he bears an honourable mind,
And will not use a woman lawlessly.

Sil. O *Valentine*! this I endure for thee. [Exeunt.]

S C E N E IV.

Enter Valentine.

Val. How use doth breed a habit in a man!

This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns.

Here I can sit alone, unseen of any,

And to the nightingale's complaining notes

Tune my distresses, and record my woes.

O thou that dost inhabit in my breast,

Leave not the mansion so long tenantless,

Left, growing ruinous, the building fall,

And leave no memory of what it was.

Repair me with thy presence, *Silvia*;

Thou

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Thou gentle nymph, cherish thy forlorn swain.
 What hollowing and what stir is this to day?
 These are my mates, that make their wills their law,
 Have some unhappy passenger in chase.
 They love me well, yet I have much to do
 To keep them from uncivil outrages.
 Withdraw thee, *Valentine*: who's this comes here?

Enter Protheus, Silvia and Julia.

Pro. Madam, this service have I done for you,
 (Tho' you respect not ought your servant doth)
 To hazard life, and rescue you from him
 That would have forc'd your honour and your love.
 Vouchsafe me for my meed but one fair look:
 A smaller boon than this I cannot beg,
 And less than this I'm sure you cannot give.

Val. How like a dream is this I see and hear!
 Love, lend me patience to forbear a while.

Sil. O miserable unhappy that I am!

Pro. Unhappy were you, Madam, ere I came;
 But by my coming I have made you happy.

Sil. By thy approach thou mak'st me most unhappy.

Jul. And me when he approacheth to your presence. [*Aside*]

Sil. Had I been seized by a hungry lion,
 I would have been a breakfast to the beast,
 Rather than have false *Protheus* rescue me.
 Oh heav'n, be judge how I love *Valentine*,
 Whose life's as tender to me as my soul;
 And full as much, for more there cannot be,
 I do detest false perjur'd *Protheus*:

Therefore be gone, solicit me no more.

Pro. What dang'rous action, stood it next to death,
 Would I not undergo for one calm look?

Oh, 'tis the curse in love, for ever prov'd,
 When women cannot love where they're belov'd.

Sil. When *Protheus* cannot love where he's belov'd.
 Read over *Julia*'s heart, thy first best love,
 For whose dear sake thou then didst rend thy faith

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7 Oh

Into a thousand oaths; and all those oaths
Descended into perjury to deceive me.
Thou hast no faith left now, unless thou'dst two,
And that's far worse than none: better have none
Than plural faith, which is too much by one,
Thou counterfeit to thy true friend!

Pro. In love,
Who respects friend?

Sil. All men but *Protheus*.

Pro. Nay, if the gentle spirit of moving words
Can no way change you to a milder form;
I'll move you like a soldier, at arms end,
And love you 'gainst the nature of love; force ye.

Sil. Oh heav'n!

Pro. I'll force thee yield to my desire.

Val. Ruffian, let go that rude uncivil touch,
Thou friend of an ill fashion!

Pro. Valentine!

Val. Thou common friend, that's without faith or love;
For such is a friend now: thou treach'rous man!
Thou hast beguil'd my hopes; nought but mine eye
Could have persuaded me. I dare not say,
I have one friend alive; thou wouldst disprove me.
Who should be trusted now, when the right hand
Is perjur'd to the bosom? *Protheus*,
I'm sorry I must never trust thee more,
But count the world a stranger for thy sake.
The private wound is deepest. 7 'Oh time accurst!
Mongst all foes, that a friend should be the worst!

Pro. My shame and guilt confound me:
Forgive me, *Valentine*; if hearty sorrow
Be a sufficient ransom for offence,
I tender't here, I do as truly suffer,
As e'er I did commit.

Val. Then I am paid:
And once again I do receive thee honest.
Who by repentance is not satisfy'd,

Is

7 Oh time, most accurst!

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Is nor of heav'n nor earth, for these are pleas'd;
By penitence th' Eternal's wrath's appeas'd.
And that my love may appear plain and free,
All that was mine in *Silvia* I give thee. *

Jul. Oh me unhappy!

Pro. Look to the boy.

Val. Why, boy? how now? what's the matter? look up; speak.

Jul. O good Sir, my master charg'd me to deliver a ring to Madam *Silvia*, which out of my neglect, was never done.

Pro. Where is that ring, boy?

Jul. Here 'tis: this is it.

Pro. How? let me see:

This is the ring I gave to *Julia*.

Jul. Oh, cry you mercy, Sir, I have mistook;
This is the ring you sent to *Silvia*.

Pro. How cam'st thou by this ring? at my depart I gave this unto *Julia*.

Jul. And *Julia* her self did give it me.
And *Julia* her self hath brought it hither.

Pro. How, *Julia*?

Jul. Behold her that gave aim to all thy oaths,
And entertain'd 'em deeply in her heart:
How oft hast thou with perjury 'cleft the root on't?
Oh *Proteus*, let this habit make thee blush:
Be thou asham'd that I have took upon me
Such an immodest raiment, if shame live
In a disguise of love;
It is the lesser blot modesty finds,
Women to change their shapes, than men their minds.

Pro. Than men their minds? 'tis true; oh heav'n! were
But constant, he were perfect; that one error

(a) This passage either hath been much sophisticated or is one great proof that the main parts of this Play did not proceed from Shakespear for it is impossible He could make Valentine act and speak so much out of character; or give to *Silvia* so unnatural a behaviour as to take no notice of this strange declaration if it had been made.

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VOL. I
9 —
Mila

Fills him with faults, makes him run through all sins:
Inconstancy falls off ere it begins.

What is in *Silvia*'s face but I may spy
More fresh in *Julia*'s with a constant eye?

Val. Come, come, a hand from either:
Let me be blest to make this happy close;
'Twere pity two such friends should long be foes.

Pro. Bear witness, heav'n, I have my wish for ever.

Jul. And I mine.

S C E N E V.

Enter Duke, Thurio, and Out-laws.

Out. A prize, a prize, a prize!

Val. Forbear, forbear, it is my lord the *Duke*.

Your Grace is welcome to a man disgrac'd,
The banish'd *Valentine*.

Duke. Sir *Valentine*?

Thu. Yonder is *Silvia*: and *Silvia*'s mine.

Val. *Thurio*, give back; or else embrace thy death:
Come not within the measure of my wrath.

Do not name *Silvia* thine; — 'but once again,
And *Milan* shall not hold thee.' Here she stands,

Take but possession of her with a touch;
I dare thee but to breathe upon my love.

Thu. Sir *Valentine*, I care not for her, I.

I hold him but a fool that will endanger

His body for a girl that loves him not:

I claim her not; and therefore she is thine.

Duke. The more degenerate and base art thou,

To make such means for her as thou hast done,

And leave her on such slight conditions.

Now, by the honour of my ancestry,

I do applaud thy spirit, *Valentine*,

And think thee worthy of an Empress' love:

Know then, I here forget all former griefs,

VOL. I.

P

Cancel

9 — if, once again, —

Milan shall not behold thee.

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Cancel all grudge, repeal thee home again,
Plead a new state in thy unrival'd merit,
To which I thus subscribe: Sir *Valentine*,
Thou art a gentleman, and well deriv'd,
Take thou thy *Silvia*, for thou hast deserv'd her.

Val. I thank your Grace; the gift hath made me happy,
I now beseech you, for your daughter's sake,
To grant one boon that I shall ask of you.

Duke. I grant it for thine own, whate'er it be.

Val. These banish'd men that I have kept withal,
Are men endu'd with worthy qualities:
Forgive them what they have committed here,
And let them be recalled from their exile.
They are reformed, civil, full of good,
And fit for great employment, worthy lord.

Duke. Thou hast prevail'd, I pardon them and thee;
Dispose of them as thou know'st their deserts.
Come, let us go; we will 'conclude' all jars
With triumphs, mirth, and all solemnity.

Val. And as we walk along, I dare be bold
With our discourse to make your Grace to smile.
What think you of this page, my lord?

Duke. I think the boy hath grace in him, he blushes.

Val. I warrant you, my lord, more grace than boy.

Duke. What mean you by that saying?

Val. Please you, I'll tell you as we pass along,
That you will wonder what hath fortun'd.
Come, *Protheus*, 'tis your penance but to hear
The story of your ¹'love' discovered:
That done, our day of marriage shall be yours,
One feast, one house, one mutual happiness.

[*Exeunt omnes*]

¹ include

² loves



DRAMATIS PERSONAE.



THE

MERRY WIVES

OF

WINDSOR.



DRAMATIS PERSONÆ.

SIR John Falstaff.

Fenton, *a young gentleman of small Fortune, in love with Mrs. Anne Page.*

Shallow, *a Country Justice.*

Slender, *Cousin to Shallow, a foolish Country Squire.*

Mr. Page, }
Mr. Ford, } *two Gentlemen, dwelling at Windsor.*

Sir Hugh Evans, *a Welch Parson.*

Dr. Caius, *a French Doctor.*

Host of the Garter, *a merry talking Fellow.*

Bardolph, }
Pistol, } *Sharpers attending on Falstaff.*
Nym, }

Robin, *Page to Falstaff.*

William Page, *a Boy, Son to Mr. Page.*

Simple, *Servant to Slender.*

Rugby, *Servant to Dr. Caius.*

Mrs. Page, *Wife to Mr. Page.*

Mrs. Ford, *Wife to Mr. Ford.*

Mrs. Anne Page, *Daughter to Mr. Page, in love with Fenton.*

Mrs. Quickly, *Servant to Dr. Caius.*

Servants to Page, Ford, &c.

SCENE *Windsor.*



ME

A

The S

Enter



of peace,

Shal.

Slender.

master pa

warrant, c

(a) This
after Henry
a tradition
must be mea
is yet extan
ave here ha
speech.

THE



• T H E
MERRY WIVES of *Windsor*.

A C T I. S C E N E I.

The SCENE before Page's House in Windsor.

Enter Justice Shallow, Slender, and Sir Hugh Evans.

S H A L L O W.

SIR Hugh, perfwade me not; I will make a *Star-chamber* matter of it: if he were twenty Sir *John Falstaffs*, he shall not abuse *Robert Shallow, Esq;*

Slen. In the county of Gloucester, Justice of peace, and Coram.

Sbal. Ay, cousin *Slender*, and *Custalorum*.

Slen. Ay, and *Rato-lorum* too; and a gentleman born, master parson, who writes himself *Armigero* in any bill, warrant, quittance, or obligation; *Armigero*.

P 3

Sbal.

(a) This Play was written in the Author's best and ripest years, after Henry the Fourth, by the command of Queen Elizabeth. There is a tradition that it was compos'd at a fortnight's warning. But that must be meant only of the first imperfect sketch of this Comedy, which is yet extant in an old Quarto edition, printed in 1619. This which we here have, was alter'd and improv'd by the Author almost in every speech.

Pope.

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Shal. Ay, that I do, and have done any time these three hundred years.

Slen. All his successors, gone before him, have don't; and all his ancestors that come after him may; they may give the dozen white luses in their coat.

Shal. It is an old coat.

Eva. The dozen white lowses do become an old coat well; it agrees well passant; it is a familiar beast to man, and signifies love.

Shal. The luce is the fresh-fish, the salt-fish is an old coat.

Slen. I may quarter, coz.

Shal. You may, by marrying.

Eva. It is marring indeed, if he quarter it.

Shal. Not a whit.

Eva. Yes, per-lady; if he has a quarter of your coat, there is but three skirts for your self, in my simple conjectures; but that is all one: if Sir *John Falstaff* have committed disparagements upon you, I am of the church, and will be glad to do my benevolence, to make atonements and compromises between you.

Shal. The council shall hear it; it is a riot.

Eva. It is not meet the council hear of a riot; there is no fear of Got in a riot: the council, look you, shall desire to hear the fear of Got, and not to hear a riot; take you viza-ments in that.

Shal. Ha! o' my life, if I were young again, the sword should end it.

Eva. It is petter that friends is the sword that end it, and there is also another device in my prain, which peradventure prings good discretions with it: there is *Anne Page*, which is daughter to master 'George' *Page*, which is pretty virginity.

Slen. Mistress *Anne Page*? she has brown hair, and speaks like a woman.

Eva. It is that ferry person for all the orld, as just as you will desire; and seven hundred pounds of monie

and go
(Got d
to over
we leav
between

Slen.

Eva.

Slen.

Eva.

Shal.

Eva.

despise

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[Knocks

house h

Page.

Eva.

Justice

peradver

to your

Page.

you for

Shal.

do it yo

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thank yo

Page.

Shal.

Page.

Slen.

lay, he v

Page.

Slen.

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and gold and silver, is her grand-fire upon his death's-bed (Got deliver to a joyful resurrection) give when she is able to overtake seventeen years old: it were a good motion, if we leave our pribbles and prabbles, and desire a marriage between master *Abraham* and mistress *Anne Page*.

Slen. Did her grand-fire leave her seven hundred pound?

Eva. Ay, and her father is make her a petter penny.

Slen. I know the young gentlewoman; she has good gifts.

Eva. Seven hundred pounds, and possibility, is goot gifts.

Shal. Well; let us see honest Mr. *Page*: is *Falstaff* there?

Eva. Shall I tell you a lie? I do despise a liar as I do despise one that is false; or as I despise one that is not true. The Knight Sir *John* is there; and I beseech you, be ruled by your well-wishers. I will peat the door [*Knocks.*] for master *Page*. What, hoa? Got bless your house here.

S C E N E II.

Enter Mr. Page.

Page. Who's there?

Eva. Here is Got's plessing, and your friend, and Justice *Shallow*; and here's young master *Slender*; that peradventures shall tell you another tale, if matters grow to your likings.

Page. I am glad to see your worships well. I thank you for my venison, master *Shallow*.

Shal. Master *Page*, I am glad to see you; much good do it your good heart: I wish'd your venison better; it was ill kill'd. How doth good mistress *Page*? and I thank you always with my heart, la; with my heart.

Page. Sir, I thank you.

Shal. Sir, I thank you; by yea and no, I do.

Page. I am glad to see you, good master *Slender*.

Slen. How do's your fallow greyhound, Sir? I heard say, he was out-run on *Cotsale*.

Page. It could not be judg'd, Sir.

Slen. You'll not confess, you'll not confess.

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Shal. That he will not; 'tis your fault, 'tis your fault; 'tis a good dog.

Page. A cur, Sir.

Shal. Sir, he's a good dog, and a fair dog; can there be more said? he is good and fair. Is Sir *John Falstaff* here?

Page. Sir, he is within; and I would I could do a good office between you.

Eva. It is spoke as a christians ought to speak.

Shal. He hath wrong'd me, master *Page*.

Page. Sir, he doth in some sort confess it.

Shal. If it be confess'd, it is not redress'd; is not that so, master *Page*? he hath wrong'd me; indeed he hath; at a word he hath; believe me, *Robert Shallow* Esquire faith, he is wrong'd.

Page. Here comes Sir *John*.

S C E N E III.

Enter Sir John Falstaff, Bardolph, Nym and Pistol.

Fal. Now, master *Shallow*, you'll complain of me to the king?

Shal. Knight, you have beaten my men, kill'd my deer, and broke open my lodge.

Fal. But not kiss'd your keeper's daughter.

Shal. Tut, a pin; this shall be answer'd.

Fal. I will answer it strait: I have done all this. That is now answer'd.

Shal. The council shall know this.

Fal. 'Twere better for you if 'twere not known in council; you'll be laugh'd at.

Eva. *Pauca verba*, Sir *John*, good worts.

Fal. Good worts? good cabbage. *Slender*, I broke your head: what matter have you against me?

Slen. Marry, Sir, I have matter in my head against you, and against your cony-catching rascals, *Bardolph*, *Nym* and *Pistol*.

Bar. You *Banbury* cheese!

Slen.

Pist.

Slen.

Nym.

mour.

Slen.

Eva.

is three

master

fidelicet

mine

Page.

Eva.

book, an

great

Fal.

Pist.

Eva.

hears wit

Fal.

Slen.

never

groats in

that

Miller;

Fal.

Eva.

Pist.

I combat

Word of

Word of

Slen.

Nym.

say marry

mour on

(a) Nut

Cant strain

Beadle, Nu

to a *Bayliff*

Slen.

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Slen. Ay, it is no matter.

Pist. How now, *Mephostophilus*?

Slen. Ay, it is no matter.

Nym. Slice, I say, *pauca, pauca*: slice, that's my humour.

Slen. Where's *Simple* my man? can you tell, cousin?

Eva. Peace: I pray you: now let us understand; there is three umpires in this matter, as I understand; that is, master *Page*, *fidelicet* master *Page*; and there is my self, *fidelicet* my self; and the third party is, lastly and finally, mine host of the garter.

Page. We three to hear it, and end it between them.

Eva. Ferry goot; I will make a prief of it in my notebook, and we will afterwards ork upon the cause with as great discretions as we can.

Fal. Pistol!

Pist. He hears with ears.

Eva. The tevil and his tam! what phrase is this, he hears with ear? why, it is affectations.

Fal. Pistol, did you pick master *Slender*'s purse?

Slen. Ay, by these gloves, did he, or I would I might never come in mine own great chamber again else, of seven groats in mill-sixpences, and two *Edward* shovel-boards, that cost me two shilling and two pence a-piece, of *Yead Miller*; by these gloves.

Fal. Is this true, *Pistol*?

Eva. No; it is false, if it is a pick-purse. [mine,

Pist. Ha, thou mountain-foreigner! Sir *John*, and master I combat challenge of this latten bilboe:

Word of denial in thy *Labras* here;

Word of denial; froth and scum, thou liest.

Slen. By these gloves, then 'twas he.

Nym. Be advis'd, Sir, and pass good humours: I will say marry trap with you, if you run the ^a nuthooks-humour on me; that is the very note of it.

Slen.

(a) Nuthook was a word of reproach in the vulgar way and in the Cant strain. In the second Part of Hen. 4. Dol Tearsheet says to the Beadle, Nuthook, Nuthook! you lie. Probably it was a name given to a Bayliff or Catchpole, very odious to the common people.

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Slen. By this hat, then he in the red face had it; for tho' I cannot remember what I did when you made me drunk, yet I am not altogether an ass.

Fal. What say you, *Scarlet* and *John*?

Bard. Why, Sir, for my part, I say, the gentleman had drunk himself out of his five sentences.

Eva. It is his five senses: fie, what the Ignorance is!

Bard. And being sap, Sir, was, as they say, cashier'd; and so conclusions past the car-cires.

Slen. Ay, you spake in *Latin* then too; but 'tis no matter; I'll never be drunk whilst I live again, but in honest, civil, godly company, for this trick: if I be drunk, I'll be drunk with those that have the fear of God, and not with drunken knaves.

Eva. So Got udg me, that is a virtuous mind.

Fal. You hear all these matters deny'd, gentlemen; you hear it.

Enter Mistress Anne Page, with wine.

Page. Nay, daughter, carry the wine in; we'll drink within. [Exit Anne Page]

Slen. Oh heav'n! this is mistress *Anne Page*.

Enter Mistress Ford and Mistress Page.

Page. How now, mistress *Ford*?

Fal. Mistress *Ford*, by my troth you are very well met; by your leave, good mistress. [Kissing her]

Page. Wife, bid these gentlemen welcome: come, we have a hot venison pasty to dinner; come, gentlemen, hope we shall drink down all unkindness.

[Exe. Falstaff, Page, &c.]

S C E N E IV.

Manent Shallow, Evans and Slender.

Slen. I had rather than forty shillings I had my book of songs and sonnets here.

Ente

How now
my self, n
you, have
Simp. I
Shortcake
lemas?
Shal. C
with you,
tender, a
do you u
Slen. I
I shall do
Shal. I
Slen. S
Eva. C
scription t
Slen. I
you, par
simple the
Eva. I
cerning y
Shal.
Eva.
Page.
Slen.
fonable d
Eva.
to know
philosoph
therefore
maid?
Shal.
Slen.
would do
Eva.

2 Mich

Enter Simple.

How now, *Simple*, where have you been? I must wait on my self, must I? you have not the book of riddles about you, have you?

Simp. Book of riddles! why did not you lend it to *Alice Shortcake* upon *Albollowmas* last, a fortnight afore ² ' *Mar-*
lemas?

Sbal. Come, coz, come, coz; we stay for you: a word with you, coz: marry this, coz; there is, as 'twere, a tender, a kind of tender, made afar off by Sir *Hugh* here: do you understand me?

Slen. Ay, Sir, you shall find me reasonable: if it be so, I shall do that is reason.

Sbal. Nay, but understand me.

Slen. So I do, Sir.

Eva. Give ear to his motions, Mr. *Slender*: I will description the matter to you, if you be capacity of it.

Slen. Nay, I will do as my cousin *Shallow* says: I pray you, pardon me: he's a Justice of peace in his country, simple tho' I stand here.

Eva. But that is not the question: the question is concerning your marriage.

Sbal. Ay, there's the point, Sir.

Eva. Marry is it; the very point of it, to Mrs. *Anne Page*.

Slen. Why, if it be so, I will marry her upon any reasonable demands.

Eva. But can you affection the 'oman? let us command to know that of your mouth, or of your lips; for divers philosophers hold, that the lips is parcel of the mind: therefore precisely, can you marry your good will to the maid?

Sbal. Cousin *Abraham Slender*, can you love her?

Slen. I hope, Sir; I will do as it shall become one that would do reason.

Eva. Nay, Got's lords and his ladies, you must speak possitable.

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possitable, if you can carry her your desires toward her.

Shal. That you must; will you, upon good dowry marry her?

Slen. I will do a greater thing than that upon your request, cousin, in any reason.

Shal. Nay, conceive me, conceive me, sweet coz, what I do is to pleasure you, coz: can you love the maid?

Slen. I will marry her, Sir, at your request: but if there be no great love in the beginning, yet heav'n may decrease it upon better acquaintance, when we are marry'd, and have more occasion to know one another; I hope upon familiarity will grow more ³ 'contempt:' but if you say marry her, I will marry her, that I am freely dissolved and dissolutely.

Eva. It is a ferry discretion answer, save the fault is in th' ort *dissolutely*: the ort is, according to our meaning *resolutely*; his meaning is ⁴ 'goot.'

Shal. Ay, I think my cousin meant well.

Slen. Ay, or else I would I might be hang'd, la.

S C E N E V.

Enter Mistress Anne Page.

Shal. Here comes fair mistress *Anne*: would I were young for your sake, mistress *Anne*.

Anne. The dinner is on the table; my father desires your worship's company.

Shal. I will wait on him, fair mistress *Anne*.

Eva. Od's plessed will, I will not be absence at the Grace

[*Exe. Shallow and Evans*]

Anne. Will't please your worship to come in, Sir?

Slen. No, I thank you forsooth heartily; I am very well.

Anne. The dinner attends you, Sir.

Slen. I am not a-hungry, I thank you forsooth. Go

Sirrah

³ content: . . . old edit. Theob. emend.

⁴ good.

Sirrah, for all you are my man, go wait upon my cousin Shallow: a Justice of peace sometime may be beholden to his friend for a man. I keep but three men and a boy yet, 'till my mother be dead; but what though, yet I live a poor gentleman born.

Anne. I may not go in without your worship; they will not fit 'till you come.

Slender. I'faith I'll eat nothing; I thank you as much as though I did.

Anne. I pray you, Sir, walk in.

Slender. I had rather walk here, I thank you: I bruis'd my shin th' other day with playing at sword and dagger with a master of fence, three veneys for a dish of stew'd prunes; and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? be there bears 'th' town?

Anne. I think there are, Sir; I heard them talk'd of.

Slender. I love the sport well, but I shall as soon quarrel at it as any man in *England*. You are afraid if you see the bear loose, are you not?

Anne. Ay indeed, Sir.

Slender. That's meat and drink to me now; I have seen Sackerson loose twenty times, and have taken him by the chain; but, I warrant you, the women have so cry'd and shriekt at it, that it past^a: but women indeed cannot abide them, they are very ill-favour'd rough things.

Enter Mr. Page.

Page. Come, gentle Mr. *Slender*, come; we stay for you.

Slender. 'I chuse to eat nothing, I thank you, Sir.

Page.

(a) It past, and This passes was a way of speaking customary herebefore to signify the excess or extraordinary degree of any thing. The sentence compleated would be, It past or This passes all expression, or perhaps (according to a vulgar phrase still in use) It past or This passes all things, is beyond all things. The participle of the same verb is still in common use and in the same sense: passing well, passing strange, &c. Warburton.

5 I'll eat nothing,

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Page. By cock and pye, you shall not chuse, Sir; come come.

Slen. Nay, pray you, lead the way.

Page. Come on, Sir.

Slen. Mistress *Anne*, your self shall go first.

Anne. Not I, Sir; pray you, keep on.

Slen. Truly I will not go first, truly-la: I will not do you that wrong.

Anne. I pray you, Sir.

Slen. I'll rather be unmannerly than troublesome; you do your self wrong, indeed-la. [Exeunt]

S C E N E VI.

Re-enter Evans and Simple.

Eva. Go your ways, and ask of doctor *Caius*' house which is the way; and there dwells one mistress *Quickly*, which is in the manner of his nurse, or his dry nurse, or his cook, or his laundry, his washer, and his ⁶ 'ringer.

Simp. Well, Sir.

Eva. Nay, it is petter yet; give her this letter; for it is a 'oman that altogethers acquaintance with mistress *Anne Page*; and the letter is to desire and require her to solicit your master's desires to mistress *Anne Page*: pray you, be gone; I will make an end of my dinner there's pippins and cheefe to come. [Exeunt]

S C E N E VII.

Changes to the Garter-Inn.

Enter Falstaff, Host, Bardolph, Nym, Pistol and Robin.

Fal. **M**INE host of the garter!

Host. What says my bully rock? speak scholarly, and wisely.

6 wringer.

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Fal. Truly, mine host, I must turn away some of my followers.

Host. Discard, bully *Hercules*, cashier; let them wag; trot, trot.

Fal. I sit at ten pounds a week.

Host. Thou'rt an Emperor, *Cæsar*, *Keisar* and *Pbeazar*. I will entertain *Bardolph*, he will draw, he will tap; said I well, bully *Hector*?

Fal. Do so, good mine host.

Host. I have spoke, let him follow; let me see thee froth, and live: I am at a word; follow. [*Exit Host.*

Fal. *Bardolph*, follow him; a tapster is a good trade; an old cloak makes a new jerkin; a wither'd serving-man, a fresh tapster; go, adieu.

Bard. It is a life that I have desir'd: I will thrive.

[*Exit Bard.*

Pist. O base *Hungarian* wight, wilt thou the spigot wield?

Nym. He was gotten in drink, is not the humour conceited?

Fal. I am glad I am so quit of this tinderbox; his thefts were too open, his filching was like an unskilful finger, he kept not time.

Nym. The good humour is to steal at a minute's rest.

Pist. Convey, the wise it call: steal? foh; a fico for the phrase!

Fal. Well, Sirs, I am almost out at heels.

Pist. Why then let kibes ensue.

Fal. There is no remedy: I must cony catch, I must shift.

Pist. Young ravens must have food.

Fal. Which of you know *Ford* of this town?

Pist. I ken the wight, he is of substance good.

Fal. My honest lads, I will tell you what I am about.

Pist. Two yards and more.

Fal. No quips now, *Pistol*: indeed I am in the waste two yards about; but I am now about no waste, I am about thrift. Briefly, I do mean to make love to *Ford's* wife:

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wife: I spy entertainment in her; she discourfes, she carves, she gives the leer of invitation; I can conſtrue the action of her familiar ſtile, and the hardeſt voice of her behaviour, to be english'd right, is, *I am Sir John Falſtaff's*.

Pift. He hath ſtudy'd her well, and tranſlated ⁷ her out of ⁷ honeſty into Engliſh.

Nym. The anchor is deep; will that humour paſs?

Fal. Now the report goes, ſhe has all the rule of her husband's purſe: ſhe hath a legion of angels.

Pift. As many devils entertain; and to her, boy, ſay I.

Nym. The humour riſes; it is good; humour me the angels.

Fal. I have writ me here a letter to her; and here another to *Page's* wife, who even now gave me good eyes too, examin'd my parts with moſt judicious oiellades; ſometimes the beam of her view gilded my foot, ſometimes my portly belly.

Pift. Then did the ſun on dung-hill ſhine.

Nym. I thank thee for that humour.

Fal. O, ſhe did ſo courſe o'er my exteriors with ſuch a greedy intention, that the appetite of her eye did ſeem to ſcorch me up like a burning-glaſs. Here's another letter to her; ſhe bears the purſe too; ſhe is a region in *Guiana*, all gold and bounty. I will be ⁸ 'Eſcheator' to them both, and they ſhall be *Exchequers* to me; they ſhall be my *East* and *West-Indies*, and I will trade to them both. Go, bear thou this letter to miſtreſs *Page*; and thou this to miſtreſs *Ford*: we will thrive, lads, we will thrive.

Pift. Shall I *Sir Pandarus* of *Troy* become, And by my ſide wear ſteel? then, *Lucifer* take all!

Nym. I will run no baſe humour: here take the humour-letter, I will keep the haviour of reputation.

Fal. Hold, Sirrah, bear you theſe letters rightly,
[To Robin]

Sail like my pinnace to theſe golden ſhores.
Rogues, hence, avaunt! vaniſh like hail-ſtones, go!
Trudge, plod away o' th' hoof, ſeek ſhelter, pack!

⁷ well; out of . . . old edit. *Warb. emend.*

⁸ Cheater

Falſtaff
French

Pift.

And high
Teller I
Baſe *Pbr*

Nym.

of revenge

Pift.

Nym.

Pift.

Nym.

will diſc

Pift.

How

His dove

And

Nym.

to deal wi

his revolt

Pift.

ace; troc

Enter n

W

after Doc

Vol. I.

9 F

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Falstaff will learn the humour of the age,
French thrift, you rogues, my self and skirted Page.

[*Exeunt Falstaff and Boy.*]

S C E N E VIII.

Pist. Let vultures gripe thy guts; for gourd and
 9 ' *Fulbams* hold,

And high and low 1 ' *beguile* the rich and poor.

Tester I'll have in pouch when thou shalt lack,

Base Phrygian Turk.

Nym. I have operations in my head, which be humours
 of revenge.

Pist. Wilt thou revenge?

Nym. By welkin and her star.

Pist. With wit, or steel?

Nym. With both the humours, I:

will disclose the humour of this love to *Ford*.

Pist. And I to *Page* shall eke unfold

How *Falstaff*, varlet vile,

His dove will prove, his gold will hold,

And his soft couch defile.

Nym. My humour shall not cool; I will incense *Ford*
 to deal with poison, I will possess him with jealousies, for
 his revolt of mine is dangerous: that is my true humour.

Pist. Thou art the *Mars* of male-contents: I second
 thee; troop on. [*Exeunt.*]

S C E N E IX.

Changes to Dr. Caius's house.

Enter mistress Quickly, Simple, and John Rugby.

QUICKLY. WHAT, *John Rugby*! I pray thee, go to the
 casement, and see if you can see my master,
 after Doctor *Caius*, coming; if he do, i' faith, and find
 VOL. I. any

9 *Fallam*

1 *beguiles*

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any body in the house, here will be old abusing of God's patience, and the King's *English*.

Rug. I'll go watch.

[*Exit Rugby.*]

Quic. Go, and we'll have a posset for't soon at night, in faith, at the latter end of a sea-coal fire. An honest, willing, kind fellow, as ever servant shall come in house withal, and I warrant you no tell-tale, nor no breed-bate; his worst fault is that he is given to pray'r, he is something peevish that way; but no body but has his fault; but let that pass. *Peter Simple* you say your name is.

Simp. Ay, for fault of a better.

Quic. And master *Slender*'s your master?

Simp. Ay, forsooth.

Quic. Does he not wear a great round beard, like a glover's paring-knife?

Simp. No, forsooth; he hath but a little wee-face, with a little yellow beard, a cane-colour'd beard.

Quic. A softly-sprighted man, is he not?

Simp. Ay, forsooth; but he is as tall a man of his hands, as any is between this and his head: he hath fought with a warrener.

Quic. How say you? oh, I should remember him; does he not hold up his head, as it were? and strut in his gate?

Simp. Yes indeed does he.

Quic. Well, heav'n send *Anne Page* no worse fortune. Tell master parson *Evans*, I will do what I can for your master: *Anne* is a good girl, and I wish——

Enter Rugby.

Rug. Out, alas! here comes my master.

Quic. We shall all be shent; run in here, good young man; go into this closet; [*Shuts Simple in the closet.*] He will not stay long. What, *John Rugby*! *John*! what *John*, I say; go, *John*, go enquire for my master; doubt he be not well, that he comes not home: and down down, a-down-a, &c. [*Singing*]

SCENE

S C E N E X.

Enter Doctor Caius.

Caius. Vat is you sing? I do not like des toys; pray you, go and vetch me in my closet *un boitier verd*; a box, a green-a box; do intend vat I speak? a green-a box.

Quic. Ay, forsooth, I'll fetch it you.

I am glad he went not in himself; if he had found the young man, he would have been horn-mad. [Aside.

Caius. *Fe, fe, fe, fe, ma foi il fait fort chaud, je m'en vais a la Cour — la grande Affaire.*

Quic. Is it this, Sir?

Caius. *Ouy, mette le au mon pocket, Dépêch* quickly: ver is dat knave Rugby?

Quic. What, John Rugby! John!

Rug. Here, Sir.

Caius. You are John Rugby, and you are Jack Rugby; come, take-a your rapier, and come after my heel to the court.

Rug. 'Tis ready, Sir, here in the porch.

Caius. By my trot, I tarry too long: odd's me! *Que je oublié?* dere is some simples in my closet, dat I vill not for the varld I shall leave behind.

Quic. Ay-me, he'll find the young man there, and be mad.

Caius. O *Diable, Diable!* vat is in my closet? villaine, arron! Rugby, my rapier.

Quic. Good master, be content.

Caius. Verfore should I be content-a?

Quic. The young man is an honest man.

Caius. 'Vat' shall de honest man do in my closet? ere is no honest man dat shall come in my closet.

Quic. I beseech you, be not so flegmatick; hear the truth of it. He came of an errand to me from parson Hugh.

Caius. Vell.

Q 2

Simp.

2 What

EN

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Simp. Ay, forsooth, to desire her to —

Quic. Peace, I pray you.

Caius. Peace-a your tongue, speak-a your tale.

Simp. To desire this honest gentlewoman, your maid, to speak a good word to mistress *Anne Page* for my master in the way of marriage.

Quic. This is all indeed-la; but I'll ne'er put my finger in the fire, ³ 'indeed not I.'

Caius. Sir *Hugh* fend-a-you? *Rugby*, ⁴ 'baillez' me some paper; tarry you a little-a-while.

Quic. I am glad he is so quiet; if he had been thoroughly moved, you should have heard him so loud, and so melancholy: but notwithstanding, man, I'll do for your master what good I can; and the very yea and the no is the *French* Doctor my master, (I may call him my master, look you, for I keep his house, and I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all my self.)

Simp. 'Tis a great charge to come under one body's hand.

Quic. Are you a-vis'd o' that? you shall find it a great charge? and to be up early and down late. But notwithstanding, to tell you in your ear, I would have no word of it, my master himself is in love with mistress *Anne Page*, but notwithstanding that, I know *Anne's* mind, that neither here nor there.

Caius. You jack'nape; give-a dis letter to Sir *Hugh* by gar it is a shallenge: I vill cut his troat in de park and I vill teach a scurvy jack-a-nape priest to meddle o make — you may be gone, it is not good you tarry here by gar I vill cut all his two stones, by gar he shall not have a stone to throw at his dog. [Exit *Simp.*]

Quic. Alas, he speaks but for his friend.

Caius. It is no matter'a for dat: do not you tell-a-m dat I shall have *Anne Page* for my self? by gar I vill kill the jack priest; and I have appointed mine host of *Jartere* to measure our weapon; by gar I vill my self have *Anne Page*.

³ and need not.

⁴ ballow . . . old edit. Theob. emend.

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Quic. Sir, the maid loves you, and all shall be well :
we must give folks leave to prate ; what the goujeres !

Caius. *Rugby*, come to the court vith me ; by gar, if I
have not *Anne Page*, I shall turn your head out of my
door ; follow my heels, *Rugby*.

[*Exeunt Caius and Rugby.*]

Quic. You shall have *An* fools-head of your own. No,
I know *Anne's* mind for that ; never a woman in *Windsor*
knows more of *Anne's* mind than I do, nor can do more
than I 's 'can' with her, I thank heav'n.

Fent. [*Within.*] Who's within there, hoa ?

Quic. Who's there, I trow ? come near the house, I
pray you.

S C E N E XI.

Enter Mr. Fenton.

Fent. How now, good woman, how dost thou ?

Quic. The better that it pleases your good worship to ask.

Fent. What news ? how does pretty mistress *Anne* ?

Quic. In truth, Sir, and she is pretty, and honest, and
gentle, and one that is your friend, I can tell you that by
the way, I praise heav'n for it.

Fent. Shall I do any good, think'st thou ? shall I not
lose my suit ?

Quic. Troth, Sir, all is in his hands above ; but not-
withstanding, master *Fenton*, I'll be sworn on a book she
loves you : have not your worship a wart above your eye ?

Fent. Yes marry have I ; and what of that ?

Quic. Well, thereby hangs a tale ; good faith it is such
another *Nan* ; but, I detest, an honest maid as ever broke
head ; we had an hour's talk of that wart : I shall never
laugh but in that maid's company : but indeed she is given
so much to allicholly and musing ; but for you—Well—
to —

Fent. Well, I shall see her to-day ; hold, there's mony
for thee : let me have thy voice in my behalf ; if thou
lovest her before me, commend me —

Q 3

Quic.

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Quic. Will I? ay faith that 'I' will: and I will tell your worship more of the wart the next time we have confidence, and of other wooers.

Fent. Well, farewell, I am in great haste now. [*Exit.*]

Quic. Farewel to your worship. Truly an honest gentleman, but *Anne* loves him not; I know *Anne's* mind as well as another does. Out upon't, what have I forgot?

[*Exit.*]



A C T II. S C E N E I.

Before Page's House.

Enter Mistress Page with a letter.

Mrs. PAGE.

WHAT, have I 'scap'd love-letters in the holy-day-time of my beauty, and am I now a subject for them? let me see:

Ask me no reason why I love you; for tho' love use reason for his precisian, he admits him not for his counsellor: you are not young, no more am I; go to then, there's sympathy: you are merry, so am I; ha! ha! then there's more sympathy: you love sack, and so do I; would you desire better sympathy? let it suffice thee, mistress Page, at the least if the love of a soldier can suffice, that I love thee. I will not say, pity me, 'tis not a soldier-like phrase; but I say love me:

*By me, thine own true Knight, by day or night,
Or any kind of light, with all his might,
For thee to fight.*

John Falstaff.

What a *Herod* of *Jury* is this! O wicked, wicked world, one that is well nigh worn to pieces with age, to show himself

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himself a young gallant? what unweigh'd behaviour hath this *Flemish* drunkard pickt, i' th' devil's name, out of my conversation, that he dares in this manner assay me? why, he hath not been thrice in my company: what should I say to him? I was then frugal of my mirth; heav'n forgive me, why, I'll exhibit a bill in the parliament for the putting down of 'Mum': how shall I be reveng'd on him? for reveng'd I will be, as sure as his guts are made of puddings.

S C E N E II.

Enter Mrs. Ford.

Mrs. Ford. Mistress *Page*, trust me, I was going to your house.

Mrs. Page. And trust me, I was coming to you; you look very ill.

Mrs. Ford. Nay, I'll ne'er believe that: I have to shew to the contrary.

Mrs. Page. 'Faith you do, in my mind.

Mrs. Ford. Well, I do then; yet I say, I could shew you to the contrary: O mistress *Page*, give me some counsel.

Mrs. Page. What's the matter, woman?

Mrs. Ford. O woman! if it were not for one trifling respect, I could come to such honour.

Mrs. Page. Hang the trifle, woman, take the honour; what is it? dispense with trifles; what is it?

Mrs. Ford. If I would but go to hell for an eternal moment, or so, I could be knighted.

Mrs. Page. What, thou liest! Sir *Alice Ford*! these

Q 4

Knights

(a) *A fattening liquor much in use among the Flemings, as she had call'd him a Flemish Drunkard a few lines before: and it is to be observ'd that about the time when this Play was written there were on foot several bills in Parliament for restraining the use of strong liquors, suppressing the multitude of maltsters, and the great brewing of strong beer, and regulating Inns, Taverns, and Alehouses.*

Warburton.

7 fat men : . . . old edit. Warb. emend.

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Knights will hack, and so thou shouldst not alter the article of thy gentry.

Mrs. *Ford*. We burn day-light ; here read, read ; perceive how I might be knighted : I shall think the worse of fat men as long as I have an eye to make difference of men's liking ; and yet he would not swear ; prais'd women's modesty ; and gave such orderly and well-behaved reproof to all uncomeliness, that I would have sworn his disposition would have gone to the truth of his words ; but they do no more adhere, and keep place together, than the hundredth psalm to the tune of *Green Sleeves*. What tempest, I trow, threw this whale, with so many tun of oil in his belly, a'shore at *Windsor* ? how shall I be reveng'd on him ? I think the best way were to entertain him with hope, 'till the wicked fire of lust have melted him in his own grease. Did you ever hear the like ?

Mrs. *Page*. Letter for letter, but that the name of *Page* and *Ford* differs. To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter ; but let thine inherit first, for I protest mine never shall. I warrant he hath a thousand of these letters, writ with blank-space for different names ; nay, more ; and these are of the second edition : he will print them out of doubt, for he cares not what he puts into the press, when he would put us two. I had rather be a giantess, and lye under mount *Pelion*. Well, I will find you twenty lascivious turtles, ere one chaste man.

Mrs. *Ford*. Why, this is the very same, the very hand, the very words ; what doth he think of us ?

Mrs. *Page*. Nay, I know not ; it makes me almost ready to wrangle with mine own honesty. I'll entertain my self like one that I am not acquainted withal ; for sure, unless he knew some stain in me, that I know not my self, he would never have boarded me in this fury.

Mrs. *Ford*. Boarding, call it you ? I'll be sure to keep him above deck.

Mrs.

Mrs. I'll never appoint him suit, and pawn'd him that my to his jea Mrs. good ma giving hi distance. Mrs. Mrs. Knight.

Ford. Pift. Sir John Ford. Pift. Both you He loves Ford. Pift. V Sir Ateos is the na Ford. Pift. Take he Take he Away ; Believe i Ford.

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Mrs. Page. So will I ; if he come under my hatches, I'll never to sea again. Let's be reveng'd on him ; let's appoint him a meeting, give him a show of comfort in his suit, and lead him on with a fine baited delay, 'till he hath pawn'd his horses to mine host of the garter.

Mrs. Ford. Nay, I will consent to act any villainy against him that may not sully the chariness of our honesty : oh that my husband saw this letter ! it would give eternal food to his jealousy.

Mrs. Page. Why, look where he comes, and my good man too ; he's as far from jealousy as I am from giving him cause ; and that, I hope, is an unmeasurable distance.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let's consult together against this greasie Knight. Come hither.

S C E N E III.

Enter Ford with Pistol, Page with Nym.

Ford. Well, I hope it be not so.

Pist. Hope is a cur-tail-dog in some affairs.

Sir John affects thy wife.

Ford. Why, Sir, my wife is not young.

Pist. He wooes both high and low, both rich and poor, Both young and old, one with another, *Ford* ; He loves thy gally-mawfry, *Ford*, perpend.

Ford. Love my wife ?

Pist. With liver burning hot : prevent, or go thou, like *Sir Ateon*, with Ring-wood at thy heels — O, odious is the name.

Ford. What name, Sir ?

Pist. The horn, I say : farewell.

Take heed, have open eye ; for thieves do foot by night. Take heed ere summer comes, or cuckoo-birds do sing.

Away ; Sir corporal *Nym* —

Believe it, *Page*, he speaks sense. [Exit Pistol.

Ford. I will be patient ; I will find out this.

Nym.

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Nym. And this is true: I like not the humour of lying; he hath wrong'd me in some humours: I should have born the humour'd letter to her; but I have a sword, and it shall bite upon my necessity. He loves your wife; there's the short and the long. My name is Corporal *Nym*; I speak, and I avouch; 'tis true; my name is *Nym*, and *Falstaff* loves your wife. Adieu; I love not the humour of bread and cheese: adieu. *Speaking to Page.* [*Exit Nym.*]

Page. The 'humour of it, quoth 'a? here's a fellow frights humour out of its wits.

Ford. I will seek out *Falstaff*.

Page. I never heard such a drawling, 'affected rogue.'

Ford. If I do find it — well!

Page. I will not believe such a *Cataian*, tho' the priest o'th' town commended him for a true man.

Ford. 'Twas a good sensible fellow: well!

S C E N E IV.

Page. How now, *Meg*?

[*Page and Ford meeting their wives.*]

Mrs. Page. Whither go you, *George*? hark you.

Mrs. Ford. How now, sweet *Frank*, why art thou melancholy?

Ford. I melancholy! I am not melancholy. Get you home, go.

Mrs. Ford. Faith thou hast some crotchets in thy head now. Will you go, mistress *Page*?

Mrs. Page. Have with you. You'll come to dinner, *George*? Look who comes yonder; she shall be our messenger to this paultry Knight.

Enter Mistress Quickly.

Mrs. Ford. Trust me, I thought on her, she'll fit it.

Mrs. Page. You are come to see my daughter *Anne*?

8 affecting rogue.

Quic.
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Quic.

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Quic. Ay, forsooth; and, I pray, how does good mistress *Anne*?

Mrs. Page. Go in with us, and see; we have an hour's talk with you.

[*Exeunt Mrs. Page, Mrs. Ford, and Mrs. Quic.*]

S C E N E V.

Page. How now, master *Ford*?

Ford. You heard what this knave told me, did you not?

Page. Yes; and you heard what the other told me?

Ford. Do you think there is truth in them?

Page. Hang 'em, slaves; I do not think the Knight would offer it; but these that accuse him in his intent towards our wives are a yoak of his discarded men, very rogues now they be out of service.

Ford. Were they his men?

Page. Marry were they.

Ford. I like it never the better for that. Does he lye at the *Garter*?

Page. Ay marry does he. If he should intend his voyage towards my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lye on my head.

Ford. I do not misdoubt my wife, but I would be loth to turn them together; a man may be too confident; I would have nothing lye on my head; I cannot be thus satisfy'd.

Page. Look where my ranting host of the garter comes; there is either liquor in his pate, or mony in his purse, when he looks so merrily. How now, mine host?

S C E N E VI.

Enter Host and Shallow.

Host. How now, bully *Rock*? thou'rt a gentleman; cavaliero-justice, I say.

Shal.

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Shal. I follow, mine host, I follow. Good even, and twenty, good master *Page*. Master *Page*, will you go with us? we have sport in hand.

Host. Tell him, cavaliero-justice; tell him, bully *Rock*.

Shal. Sir, there is a fray to be fought between Sir *Hugh* the *Welch* Priest, and *Caius* the *French* Doctor.

Ford. Good mine host o' th' garter, a word with you.

Host. What say'st thou, bully *Rock*?

Shal. Will you go with us to behold it? my merry host hath had the measuring of their weapons, and, I think, hath appointed them contrary places; for, believe me, I hear the parson is no jester. Hark, I will tell you what our sport shall be.

Host. Hast thou no suit against my Knight, my guest-cavalier?

Ford. None, I protest; but I'll give you a pottle of burnt sack to give me recourse to him, and tell him my name is *Brook*; only for a jest.

Host. My hand, bully; thou shalt have egress and regress; said I well? and thy name shall be *Brook*. It is a merry Knight. Will you go, 'myn-heers?

Shal. Have with you, mine host.

Page. I have heard the *Frenchman* hath good skill in his rapier.

Shal. Tut, Sir, I could have told you more; in these times you stand on distance, your passes, stoccado's, and I know not what: 'tis the heart, master *Page*; 'tis here, 'tis here. I have seen the time, with my long sword, I would have made you four tall fellows skip like rats.

Host. Here, boys, here, here: shall we wag?

Page. Have with you; I had rather 'have them scold than fight.

[*Exeunt Host, Shallow and Page.*]

Ford. Tho' *Page* be a secure fool, and stand so firmly on his wife's 'fealty,' yet I cannot put off my opinion so easily. She was in his company at *Page's* house, and what made

9 an-heirs? . . . *old edit. Theob. emend.*

1 hear

2 frailty, . . . *old edit. Theob. emend.*

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'made them there' I know not. Well, I will look further into't; and I have a disguise to sound *Falstaff*: if I find her honest, I lose not my labour; if she be otherwise, 'tis labour well bestow'd. [Exit.]

S C E N E VII.

The Garter-Inn.

Enter Falstaff and Pistol.

Fal. I WILL not lend thee a penny.

Pist. Why then the world's mine oyster, which I with sword will open.

Fal. Not a penny. I have been content, Sir, you should lay my countenance to pawn; I have grated upon my good friends for three reprieves for you, and your couch-fellow *Nym*; or else you had look'd through the grate, like a geminy of baboons. I am damn'd in hell for swearing to gentlemen, my friends, you were good soldiers, and tall fellows. And when mistress *Bridget* lost the handle of her fan, I took't upon mine honour thou hadst it not.

Pist. Didst thou not share? hadst thou not fifteen pence?

Fal. Reason, you rogue, reason: think'st thou I'll endanger my soul *gratis*? At a word, hang no more about me, I am no gibbet for you: go, a short knife, and a thong, to your manor of *Pickt-batch*^a; go, you'll not bear a letter for me, you rogue; you stand upon your honour? why, thou unconfinable baseness, it is as much as I can do to keep the term of my honour precise. I my self sometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you rogue will

(a) *A noted harbour for thieves and pick-pockets.* Theobald.

3 they made there

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will ensconce your rags, your cat-a-mountain looks, your red-lettice phrases, and your 4 'bull-baiting' oaths, under the shelter of your honour! you will not do it, you!

Pist. I do relent; what wouldst thou more of man?

Enter Robin.

Rob. Sir, here's a woman would speak with you.

Fal. Let her approach.

S C E N E VIII.

Enter Mistress Quickly.

Quic. Give your worship good-morrow.

Fal. Good-morow, good wife.

Quic. Not so, an't please your worship.

Fal. Good maid, then.

Quic. I'll be sworn, as my mother was the first hour I was born.

Fal. I do believe the swearer: what with me?

Quic. Shall I vouchsafe your worship a word or two?

Fal. Two thousand, fair woman, and I'll vouchsafe thee the hearing.

Quic. There is one mistress *Ford*, Sir: I pray, come a little nearer this ways: I my self dwell with Mr. Doctor *Caius*.

Fal. Well, on: mistress *Ford*, you say.

Quic. Your worship says very true: I pray your worship, come a little nearer this ways.

Fal. I warrant thee no body hears: mine own people, mine own people.

Quic. Are they so? heav'n bless them, and make them his servants!

Fal. Well: mistress *Ford*, what of her?

Quic. Why, Sir, she's a good creature. Lord, lord, your worship's a wanton; well, heav'n forgive you, and all of us, I pray —

Fal.

Fal. Mistress *Ford*, come, mistress *Ford*---

Quic. Marry, this is the short and the long of it; you have brought her into such a canaries as 'tis wonderful: the best courtier of them all, when the court lay at *Windsor*, could never have brought her to such a canary. Yet there has been knights, and lords, and gentlemen, with their coaches; I warrant you, coach after coach, letter after letter, gift after gift, smelling so sweetly; all musk, and so ruffling, I warrant you, in silk and gold, and in such galligant terms, ^s and such wine and sugar of the best, and the fairest, that would have won any woman's heart; and, I warrant you, they could never get an eye-wink of her. I had my self twenty angels given me this morning; but I defie all angels, in any such sort as they say, but in the way of honesty; and I warrant you, they could never get her so much as sip on a cup with the proudest of them all; and yet there has been Earls, nay, which is more, Pensioners; but, I warrant you, all is one with her.

Fal. But what says she to me? be brief, my good she-
Mercury.

Quic. Marry, she hath receiv'd your letter, for the which she thanks you a thousand times; and she gives you to notify that her husband will be absence from his house between ten and eleven.

Fal. Ten and eleven.

Quic. Ay, forsooth; and then you may come and see the picture, she says, that you wot of: master *Ford*, her husband, will be from home. Alas! the sweet woman leads an ill life with him, he's a very jealousie-man; she leads a very frampold life with him, good heart.

Fal. Ten and eleven: woman, commend me to her, I will not fail her.

Quic. Why, you say well: But I have another messenger to your worship; mistress *Page* has her hearty commendations to you too; and let me tell you in your ear, she's as fartuous a civil modest wife, and one (I tell you) that will not miss you morning and evening prayer, as any

is

5 and in such

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is in *Windsor*, whoe'er be the other; and she bad me tell your worship that her husband is seldom from home, but she hopes there will come a time. I never knew a woman so doat upon a man; surely I think you have charms, ladies, in truth.

Fal. Not I, I assure thee; setting the attraction of my good parts aside, I have no other charms.

Quic. Blessing on your heart for't!

Fal. But I pray thee, tell me this; has *Ford's* wife and *Page's* wife acquainted each other how they love me?

Quic. That were a jest indeed; they have not so little grace, I hope; that were a trick indeed! but mistress *Page* would desire you to send her your little page, of all loves: her husband has a marvellous infection to the little page; and truly master *Page* is an honest man. Never a wife in *Windsor* leads a better life than she does; do what she will, say what she will, take all, pay all, go to bed when she list, rise when she list, all is as she will; and truly she deserves it; for if there be a kind woman in *Windsor*, truly she is one. You must send her your page; no remedy.

Fal. Why, I will.

Quic. Nay, but do so then; and look you, he may come and go between you both, and in any case have a nay-word, that you may know one another's mind; and the boy never need to understand any thing; for 'tis not good that children should know any wickedness: old folks, you know, have discretion, as they say, and know the world.

Fal. Fare thee well; commend me to them both: there's my purse, I am yet thy debtor. Boy, go along with this woman. This news distracts me.

[*Exeunt Quickly and Robin.*]

Pist. This punk is one of *Cupid's* carriers:
Clap on more sails; pursue; up with 'yond' frigate;
Give fire; she is my prize, or ocean overwhelm them all!

[*Exit Pistol.*]

Fal.

6 your fights; . . . old edit. Warb. emend.

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Fal. Say'st thou so, old *Jack*? go thy ways; I'll make more of thy old body than I have done; will they yet look after thee? wilt thou, after the expence of so much mony, be now a gainer? good body, I thank thee; let them say 'tis grossly done, so it be fairly done, no matter.

S C E N E IX.

Enter Bardolph.

Bard. Sir *John*, there's one master *Brook* below would speak with you, and be acquainted with you; and hath sent your worship a morning's draught of sack.

Fal. *Brook* is his name?

Bard. Ay, Sir.

Fal. Call him in; such a *Brooks* are welcome to me that o'erflow with such liquor. Ah! ah! mistress *Ford* and mistress *Page*, have I encompass'd you? go to, *via*!

Enter Ford disguised.

Ford. 'Bless you, Sir!

Fal. And you, Sir; would you speak with me?

Ford. I make bold to press with so little preparation upon you.

Fal. You're welcome; what's your will? give us leave, *[Exit Bard.]*

Ford. Sir, I am a gentleman that have spent much; my name is *Brook*.

Fal. Good master *Brook*, I desire more acquaintance of you.

Ford. Good Sir *John*, I sue for yours; not to charge you; for I must let you understand, I think my self in better plight for a lender than you are, the which hath something embolden'd me to this unseason'd intrusion; for they say, if mony go before, all ways do lye open.

VOL. I.

R

Fal.

(a) Edit. of 1619. In all the succeeding editions this name of Brook is alter'd to Broom: whereas it is manifest from this conceit in the name, that it should be Brook.

Pope.

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Fal. Money is a good soldier, Sir, and will on.

Ford. Troth, and I have a bag of money here troubles me; if you will help to bear it, Sir *John*, take all, or half, for easing me of the carriage.

Fal. Sir, I know not how I may deserve to be your porter.

Ford. I will tell you, Sir, if you will give me the hearing.

Fal. Speak, good master *Brook*, I shall be glad to be your servant.

Ford. Sir, I hear you are a scholar, I will be brief with you, and you have been a man long known to me, tho' I had never so good means as desire to make my self acquainted with you: I shall discover a thing to you wherein I must very much lay open mine own imperfections; but, good Sir *John*, as you have one eye upon my follies, as you hear them unfolded, turn another into the register of your own, that I may pass with a reproof the easier, sith you your self know how easie it is to be such an offender.

Fal. Very well: Sir, proceed.

Ford. There is a gentlewoman in this town, her husband's name is *Ford*.

Fal. Well, Sir.

Ford. I have long lov'd her, and, I protest to you, bestow'd much on her, follow'd her with a doating observance, ingross'd opportunities to meet her, fee'd every slight occasion that could but niggardly give me sight of her; not only bought many presents to give her, but have given largely to many to know what she would have given: briefly, I have pursu'd her as love hath pursu'd me, which hath been on the wing of all occasions. But whatsoever I have merited, either in my mind, or in my means, meed I am sure I have received none, unless experience be a jewel; That I have purchas'd at an infinite rate, and that hath taught me to say this;

*Love like a shadow flies, when substance love pursues;
Pursuing that that flies, and flying what pursues.*

Fal.

Fal.
hands

Ford.

Fal.

Ford.

Fal.

Ford.

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Fal. Have you receiv'd no promise of satisfaction at her hands?

Ford. Never.

Fal. Have you importun'd her to such a purpose?

Ford. Never.

Fal. Of what quality was your love then?

Ford. Like a fair house built on another man's ground; so that I have lost my edifice by mistaking the place where I erected it.

Fal. To what purpose have you unfolded this to me?

Ford. When I have told you that, I have told you all. Some say, that tho' she appear honest to me, yet in other places she enlargeth her mirth so far, that there is shrewd construction made of her. Now, Sir *John*, here is the heart of my purpose: You are a gentleman of excellent breeding, admirable discourse, of great admittance, authentick in your place and person, generally allow'd for your many war-like, court-like, and learned preparations.

Fal. O Sir!

Ford. Believe it, for you know it; there is money, spend it, spend it; spend more, spend all I have, only give me so much of your time in exchange of it as to lay an amiable siege to the honesty of this *Ford's* wife; use your art of wooing, win her to consent to you; if any man may, you may as soon as any.

Fal. Would it apply well to the vehemence of your affection, that I should win what you would enjoy? methinks you prescribe to your self very preposterously.

Ford. O, understand my drift; she dwells so securely on the excellency of her honour, that the folly of my soul dares not present it self; she is too bright to be look'd against. Now could I come to her with any detection in my hand, my desires had instance and argument to commend themselves; I could drive her then from the ward of her purity, her reputation, her marriage-vow, and a thousand other defences, which now are too strongly embattel'd against me. What say you to't, Sir *John*?

Fal. Master *Brook*, I will first make bold with your money;

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mony; next, give me your hand; and last, as I am a gentleman, you shall, if you will, enjoy *Ford's* wife.

Ford. O good Sir!

Fa'. I say, you shall.

Ford. Want no mony, Sir *John*, you shall want none.

Fal. Want no mistress *Ford*, master *Brook*, you shall want none; I shall be with her, I may tell you, by her own appointment. Even as you came in to me, her assistant, or go-between, parted from me; I say, I shall be with her between ten and eleven; for at that time the jealous rascally knave, her husband, will be forth; come you to me at night, you shall know how I speed.

Ford. I am blest in your acquaintance: do you know *Ford*, Sir?

Fal. Hang him, poor cuckoldy knave, I know him not: yet I wrong him, to call him poor; they say the jealous wittolly knave hath masses of mony, for the which his wife seems to me well-favour'd. I will use her as the key of the cuckold-rogue's coffer; and there's my harvest-home.

Ford. I would you knew *Ford*, Sir, that you might avoid him, if you saw him.

Fal. Hang him, mechanical salt-butter rogue; I will stare him out of his wits; I will awe him with my cudgel; it shall hang like a meteor o'er the cuckold's horns. Master *Brook*, thou shalt know I will predominate over the peasant, and thou shalt lye with his wife: Come to me soon at night; *Ford's* a knave, and I will aggravate his stile: thou, master *Brook*, shalt know him for knave and cuckold; come to me soon at night. [Exit.]

S C E N E X.

Ford. What a damn'd *Epicurean* rascal is this! my heart is ready to crack with impatience. Who says this is im-provident jealousy? my wife hath sent to him, the hour is fixt, the match is made; would any man have thought this? see the hell of having a false woman; my bed shall

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hour; I
Falstaff,
hours too
cuckold,

Caius. J A
Caius.
Rug. 'T
meet.
Caius. E
has pra
ck *Rugb*
Rug. H
him, if
Caius. B

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be abus'd, my coffers ranfack'd, my reputation gnawn at, and I shall not only receive this villainous wrong, but stand under the adoption of abominable terms, and by him that does me the wrong; terms! names! *Amaimon* sounds well, *Lucifer* well, *Barbason* well, yet they are devils additions, the names of fiends: but *cuckold*, *wittol*, *cuckold*! the devil himself hath not such a name. *Page* is an ass, a secure ass, he will trust his wife; he will not be jealous: I will rather trust a *Fleming* with my butter, parson *Hugh* the *Welchman* with my cheese, an *Irishman* with my *Aqua-vita* bottle, or a thief to walk my ambling gelding, than my wife with her self: then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. Heav'n be prais'd for my jealousy! Eleven o'clock the hour; I will prevent this, detect my wife, be reveng'd on *Falstaff*, and laugh at *Page*: I will about it: better three hours too soon than a minute too late. Fie, fie, fie; cuckold, cuckold, cuckold! [Exit.]

S C E N E XI.

Windsor-Park.

Enter Caius and Rugby.

Caius. Jack Rugby!

Rug. Sir.

Caius. Vat is de clock, Jack?

Rug. 'Tis past the hour, Sir, that Sir *Hugh* promis'd meet.

Caius. By gar, he has save his soul, dat he is no come; he has pray his pible well, dat he is no come: by gar, Jack Rugby, he is dead already, if he be come.

Rug. He is wise, Sir; he knew your worship would find him, if he came.

Caius. By gar, de herring is not so dead as me vill make him.

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him. Take your rapier, *Jack*, I will tell you how I will kill him.

Rug. Alas, Sir, I cannot fence.

Caius. Villany, take your rapier.

Rug. Forbear; here's company.

Enter Host, Shallow, Slender, and Page.

Host. 'Bless thee, bully-Doctor.

Shal. 'Save you, Mr. Doctor *Caius*.

Page. Now, good Mr. Doctor.

Slen. Give you good-morrow, Sir.

Caius. Vat be all you, one, two, tree, four, come for?

Host. To see thee fight, to see thee foigne, to see thee traverse, to see thee here, to see thee there, to see thee pass thy puncto, thy stock, thy reverse, thy distance, thy montant. Is he dead, my *Ethiopian*? Is he dead, my *Francisco*? ha, bully? what says my *Esculapius*? my *Galien*? my heart of elder? ha? is he dead, bully-stale? is he dead?

Caius. By gar, he is de coward *Jack*-priest of de varld; he is not show his face.

Host. Thou art a ^s 'Cardalion',^a king Urinal, Hector of Greece, my boy.

Caius. I pray you bear witness dat me have ⁹ 'stay from fix or seven,'^b two tree hours for him, and he is no come.

Shal. He is the wiser man, Mr. Doctor; he is a curer of souls, and you a curer of bodies: if you should fight, you go against the hair of your professions: Is it not true, master *Page*?

Page. Master *Shallow*, you have your self been a great fighter, tho' now a man of peace.

Shal. Body-kins, Mr. *Page*, tho' I now be old, and of peace, if I see a sword out, my finger itches to make one. Tho' we are Justices, and Doctors, and church-men, Mr. *Page*, we have some salt of our youth in us; we are the sons of women, Mr. *Page*.

(a) *He means to say* *Coeur de lion*.

^s *Castalion*,

⁹ stay fix or seven,

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Page. 'Tis true, Mr. *Shallow*.

Shal. It will be found so, Mr. *Page*. Mr. Doctor *Caius*, I am come to fetch you home; I am sworn of the peace; you have shew'd your self a wise physician, and Sir *Hugh* hath shown himself a wise and patient churchman: you must go with me, Mr. Doctor.

Host. Pardon, guest-justice; 'ah! monsieur mock-water!

Caius. Mock-vater? vat is dat?

Host. Mock-water, in our *English* tongue, is valour, bully.

Caius. By gar, den I have as much mock-vater as de *Englishman*, scurvy-jack-dog-priest; by gar, me vill cut his ears.

Host. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw, vat is dat?

Host. That is, he will make thee amends.

Caius. By gar, me do look he shall clapper-de-claw me; for by gar, me vill have it.

Host. And I will provoke him to't, or let him wag.

Caius. Me tank you for dat.

Host. And moreover, bully; but first, Mr. Guest, and Mr. *Page*, and eek *Cavaliero Slender*, go you through the town to *Frogmore*.

Page. Sir *Hugh* is there, is he?

Host. He is there; see what humour he is in; and I will bring the doctor about the fields: will it do well?

Shal. We will do it.

All. Adieu, good Mr. Doctor.

[*Exeunt Page, Shallow and Slender.*]

Caius. By gar me vill kill de priest; for he speak for a back-an-ape to *Anne Page*.

Host. Let him die; ² 'but sheath' thy impatience; throw cold water on thy choler; go about the fields with me through *Frogmore*; I will bring thee where mistress *Anne Page* is, at a farm-house a feasting, and thou shalt woo her, ³ 'cock o' th' game;' said I well?

R 3

Caius.

¹ a word, monsieur

² but, first, sheath

³ try'd game;

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Caius. By gar, me tank you vor dat : by gar, I love you ; and I shall procure 'a you de good guest ; de Earl, de Knight, de Lords, and de Gentlemen, my patients.

Host. For the which I will be thy adversary toward
Anne Page: said I well?

Caius. By gar, 'tis good ; vell said.

Host. Let us wag then.

Caius. Come at my heels, *Jack Rugby.*

[*Exeunt.*]



A C T III. S C E N E I.

Frogmore near Windsor.

Enter Evans and Simple.

E V A N S.

I Pray you now, good master *Slender's* serving-man, and friend *Simple* by your name, which way have you look'd for master *Caius*, that calls himself *Doctor of Physick*?

Simp. Marry, Sir, the *Pitty-wary*, the *Park-ward*, 'old *Windsor* way, and every way but the town way.

Eva. I most fehemently desire you, you will also look that way.

Simp. I will, Sir.

Eva. 'Pless my soul, how full of chollars I am, and trempling of mind ! I shall be glad if he have deceiv'd me how melanchollies I am ! I will knog his urinals about his knave's costard, when I have good opportunities for the orke : 'Pless my soul !

[*Sings, being afraid*]

*By shallow rivers, to whose falls
Melodious birds sing madrigalls ;
There will we make our peds of roses,
And a thousand vragrant posies.*

4 every way, old Windsor way,

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By shallow ---- 'Mercy on me, I have a great dispositions to cry. *Melodious birds sing madrigalls* ---- *when as I sat in Pablon* ; ---- *and a thousand vragrant posies*. ---- *By shallow*, &c.

Simp. Yonder he is coming, this way, *Sir Hugh*.

Eva. He's welcome. *By shallow rivers, to whose falls* --- Heav'n prosper the right! what weapons is he?

Simp. No weapon, Sir; there comes my master, Mr. *Shallow*, and another gentleman, from *Frogmore*, over the stile, this way.

Eva. Pray you, give me my gown, or else keep it in your arms.

S C E N E II.

Enter Page, Shallow, and Slender.

Sbal. How now, master Parson? good-morrow, good

Sir Hugh. Keep a gamester from the dice, and a good student from his book, and it is wonderful.

Slen. Ah sweet *Anne Page*!

Page. 'Save you, good *Sir Hugh*.

Eva. 'Pless you from his mercy-fake, all of you.

Sbal. What? the sword and the word? do you study them both, Mr. Parson?

Page. And youthful still, in your doublet and hose, this raw-rheumatick day?

Eva. There is reasons and causes for it.

Page. We are come to you, to do a good office, Mr. Parson.

Eva. Ferry well: what is it?

Page. Yonder is a most reverend gentleman, who belike having receiv'd wrong by some person, is at most odds with his own gravity and patience, that ever you saw.

Sbal. I have liv'd fourscore years, and upward; I never heard a man of his place, gravity and learning, so wide of his own respect.

Eva. What is he?

Page.

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Page. I think you know him; Mr. Doctor Caius, the renowned *French* physician.

Eva. Got's will and his passion of my heart! I had a lief you should tell me of a mess of porridge.

Page. Why?

Eva. He has no more knowledge in *Hibocrates* and *Galen*; and he is a knave besides, a cowardly knave as you would desire to be acquainted withal.

Page. I warrant you, he's the man should fight with him.

Slen. O sweet *Anne Page*!

S C E N E III.

Enter Host, Caius, and Rugby.

Shal. It appears so by his weapons: keep them asunder here comes Doctor *Caius*.

Page. Nay, good Mr. Parson, keep in your weapon.

Shal. So do you, good Mr. Doctor.

Host. Disarm them, and let them question; let them keep their limbs whole, and hack our *English*.

Caius. I pray you, let-a me speak a word vith your ear: verfore vill you not meet-a me?

Eva. Pray you, use your patience in good time.

Caius. By gar, you are de coward, de *Jack dog* *John ape*.

Eva. Pray you, let us not be laughing-stocks to other men's humours; I desire you in friendship, and will one way or other make you amends; I will knog your urine about your knave's cogs-comb for missing your meetings and appointments.

Caius. *Diablo!* *Jack Rugby*, mine host *de Jartere*, have I not stay for him, to kill him? have I not at de place I did appoint?

Eva. As I am a christian's-soul, now look you, this is the place appointed; I'll be judgment by mine host of the garter.

Host.
Welch,

Caius.

Host.

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Shal.

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Host

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Host. Peace, I say, *Gallia* and ' *Wallia,*' *French* and *Welsh*, foul-curer, and body-curer.

Caius. Ay, dat is very good, excellent.

Host. Peace, I say; here mine host of the garter. Am I politick? am I subtle? am I a *Machiavel*? shall I lose my Doctor? no; he gives me the potions and the motions. Shall I lose my priest? my Sir *Hugh*? no; he gives me the proverbs and the noverbs. Give me thy hand, celestial, so. Boys of art, I have deceiv'd you both: I have directed you to wrong places; your hearts are mighty, your skins are whole, and let burn'd sack be the issue. Come, lay their swords to pawn. Follow me, lad of peace, follow, follow, follow.

Shal. Trust me, a mad host. Follow, gentlemen, follow.

Slen. O sweet *Anne Page*!

[*Exeunt* *Shal.* *Slen.* *Page* and *Host.*]

Caius. Ha! do I perceive dat? have you make-a de lot of us, ha, ha?

Eva. This is well, he has made us his vlouting-stock: I desire you that we may be friends; and let us knog our prains together to be revenge on this same scald-scurvy-cogging companion, the host of the garter.

Caius. By gar, with all my heart; he promise to bring me ver is *Anne Page*; by gar, he deceive me too.

Eva. Well, I will smite his noddles; pray you, follow.
[*Exeunt.*]

S C E N E IV.

The Street.

Enter Mistress Page and Robin.

Mrs. Page. **N**A Y, keep your way, little gallant; you were wont to be a follower, but now you are a leader. Whether had you rather lead mine eyes, or eye your master's heels? *Rob.*

Gaul,

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Rob. I had rather forsooth go before you like a man than follow him like a dwarf.

Mrs. Page. O, you are a flattering boy; now I fear you'll be a courtier.

Enter Ford.

Ford. Well met, mistress *Page*; whither go you?

Mrs. Page. Truly, Sir, to see your wife; is she at home?

Ford. Ay, and as idle as she may hang together for want of company; I think if your husbands were dead you two would marry.

Mrs. Page. Be sure of that, two other husbands.

Ford. Where had you this pretty weather-cock?

Mrs. Page. I cannot tell what the dickens his name is; my husband had him of: what do you call your Knight's name, sirrah?

Rob. Sir *John Falstaff*.

Ford. Sir *John Falstaff*?

Mrs. Page. He, he; I can never hit on's name; there is such a league between my good man and he. Is your wife at home indeed?

Ford. Indeed she is.

Mrs. Page. By your leave, Sir; I am sick 'till I see her.

[*Exeunt Mrs. Page and Robin*]

S C E N E V.

Ford. Has *Page* any brains? hath he any eyes? hath he any thinking? sure they sleep; he hath no use of them. Why, this boy will carry a letter twenty mile as easy as a cannon will shoot point-blank twelve-score; he pieces out his wife's inclination, he gives her folly motion and advantage, and now she's going to my wife, and *Falstaff*'s boy with her. A man may hear this shower sing in the wind: and *Falstaff*'s boy with her! good plots; they are laid, and our revolted wives share damnation together. Well, I will take him, then torture my wife, pluck the

borrowed veil of modesty from the so seeming mistress
Page, divulge *Page* himself for a secure and wilful *Atheon*,
 and to these violent proceedings all my neighbours shall
 cry aim. The clock gives me my cue, and my assurance
 bids me search; there I shall find *Falstaff*: I shall be
 rather praised for this than mocked; for it is as positive
 as the earth is firm, that *Falstaff* is there: I will go.

S C E N E VI.

To him, Enter *Page*, *Shallow*, *Slender*, *Hoft*, *Evans*
 and *Caius*.

Sbal. Page, &c. Well met, Mr. *Ford*.

Ford. Trust me, a good knot: I have good cheer at
 home, and I pray you all go with me.

Sbal. I must excuse my self, Mr. *Ford*.

Slen. And so must I, Sir; we have appointed to dine
 with Mrs. *Anne*, and I would not break with her for more
 money than I'll speak of.

Sbal. We have linger'd about a match between *Anne*
Page and my cousin *Slender*, and this day we shall have
 our answer.

Slen. I hope I have your good will, father *Page*.

Page. You have, Mr. *Slender*, I stand wholly for you;
 but my wife, master Doctor, is for you altogether.

Caius. Ay, by gar, and de maid is love-a me: my
 sursh-a *Quickly* tell me so much.

Hoft. What say you to young Mr. *Fenton*? he capers,
 he dances, he has eyes of youth, he writes verses, he
 speaks holy-day, he smells *April* and *May*; he will carry't,
 he will carry't; 'tis in his buttons, he will carry't.

Page. Not by my consent, I promise you: the gentle-
 man is of no having, he kept company with the wild
 prince and *Poinz*: he is of too high a region, he knows
 too much; no, he shall not knit a knot in his fortunes
 with the finger of my substance. If he take her, let him
 take her simply; the wealth I have waits on my consent,
 and my consent goes not that way.

Ford.

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Ford. I beseech you heartily, some of you go home with me to dinner; besides your cheer you shall have sport; will shew you a monster. Mr. Doctor, you shall go; I shall you, Mr. *Page*, and you, Sir *Hugh*.

Shal. Well, fare you well: we shall have the freer wooing at Mr. *Page*'s.

Caius. Go home, *John Rugby*, I come anon.

Host. Farewel, my hearts; I will to my honest Knight *Falstaff*, and drink canary with him.

Ford. I think I shall drink in Pipe-wine first with him. I'll make him dance. Will you go, gentles?

All. Have with you to see this monster. [Exeunt]

S C E N E VII.

Ford's House.

Enter Mrs. Ford, Mrs. Page, and Servants with basket.

Mrs. Ford. **W**Hat, *John*! what, *Robert*!

Mrs. Page. Quickly, quickly: is the buck-basket ----

Mrs. Ford. I warrant. What, *Robin*, I say.

Mrs. Page. Come, come, come.

Mrs. Ford. Here set it down.

Mrs. Page. Give your men the charge, we must be brief.

Mrs. Ford. Marry, as I told you before, *John* and *Robert* be ready here hard by in the brew-house, and when suddenly call you, come forth, and without any pause or staggering take this basket on your shoulders; that done trudge with it in all haste, and carry it among the whiffers in *Datchet*-mead, and there empty it in the muddy ditch close by the *Thames* side.

Mrs. Page. You will do it?

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Mrs. Ford. I ha' told them over and over ; they lack no direction. Be gone, and come when you are call'd.

Mrs. Page. Here comes little *Robin*.

Enter Robin.

Mrs. Ford. How now, my eyas-musket, what news with you ?

Rob. My master *Sir John* is come in at your back-door, mistress *Ford*, and requests your company.

Mrs. Page. You little Jack-a-lent, have you been true to us ?

Rob. Ay, I'll be sworn ; my master knows not of your being here, and hath threaten'd to put me into everlasting liberty, if I tell you of it ; for he swears he'll turn me away.

Mrs. Page. Thou'rt a good boy ; this secrecy of thine shall be a tailor to thee, and shall make thee a new doublet and hose. I'll go hide me.

Mrs. Ford. Do so ; go tell thy master I am alone ; mistress *Page*, remember you your cue. [*Exit Robin.*]

Mrs. Page. I warrant thee ; if I do not act it, hiss me.

[*Exit Mrs. Page.*]

Mrs. Ford. Go to then ; we'll use this unwholesome humidity, this gross watry pumpion, ---- we'll teach him to know turtles from jays.

S C E N E VIII.

Enter Falstaff.

Fal. Have I caught thee, my heav'nly jewel ? why, now let me die ; for I have liv'd long enough ; this is the period of my ambition : O this blessed hour !

Mrs. Ford. O sweet *Sir John* !

Fal. *Mrs. Ford*, I cannot cog, I cannot prate, mistress *Ford* : now shall I sin in my wish. I would thy husband were dead, I'll speak it before the best lord, I would make thee my lady.

Mrs.

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Mrs. Ford. I your lady, Sir *John*? alas, I should be pitiful lady.

Fal. Let the court of *France* shew me such another; see how thine eye would emulate the diamond: thou hast the right arched bent of the brow, that becomes the ship-tire, the tire-valiant^a, or any tire of *Venetian* addition.

Mrs. Ford. A plain kerchief, Sir *John*: my brows be come nothing else, nor that well neither.

Fal. Thou art a tyrant to say so; thou would'st make an absolute courtier, and the firm fixure of thy foot would give an excellent motion to thy gate in a semi-circled farthingale. I see what thou wert; if fortune thy foot were not, nature is thy friend: come, thou canst not hide it.

Mrs. Ford. Believe me, there's no such thing in me.

Fal. What made me love thee? let that persuade thee there's something extraordinary in thee. Come, I cannot cog, and say thou art this and that, like many of these lipping haw-thorn buds, that come like women in men's apparel, and smell like *Bucklers-Berry* in simpling-time. I cannot: but I love thee, none but thee; and thou dost deserve it.

Mrs. Ford. Do not betray me, Sir; I fear you love *Mrs. Page*.

Fal. Thou might'st as well say, I love to walk by the *Counter-gate*, which is as hateful to me as the reek of a lime-kiln.

Mrs. Ford. Well, heav'n knows how I love you, and you shall one day find it.

Fal. Keep in that mind; I'll deserve it.

Mrs. Ford. Nay, I must tell you, so you do; or else I could not be in that mind.

Rob. [Within.] Mistress *Ford*, mistress *Ford*, here's mistress *Page* at the door, sweating, and blowing, and looking wildly, and would needs speak with you presently.

(a) 'Tis probable this should be tire-volant or voilant, and that both this and the ship-tire were names given to women's head-dresses by the Venetians from whom the fine ladies heretofore took their fashions, and the lace then most in esteem was the Point de Venise. Warburton.

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Fal. She shall not see me; I will insconce me behind the arras.

Mrs. Ford. Pray you, do so; she's a very rattling woman.

S C E N E IX.

Enter Mistress Page.

What's the matter? how now?

Mrs. Page. O mistress *Ford*, what have you done? you're sham'd, y'are overthrown, you are undone for ever.

Mrs. Ford. What's the matter, good mistress *Page*?

Mrs. Page. O well-a-day, mistress *Ford*, having an honest man to your husband, to give him such cause of suspicion!

Mrs. Ford. What cause of suspicion?

Mrs. Page. What cause of suspicion? out upon you; how am I mistook in you!

Mrs. Ford. Why, alas! what's the matter?

Mrs. Page. Your husband's coming hither, woman, with all the officers in *Windsor*, to search for a gentleman that he says is here now in the house, by your consent, to take an ill advantage of his absence. You are undone.

Mrs. Ford. 'Tis not so, I hope.

Mrs. Page. Pray heav'n it be not so that you have such a man here; but 'tis most certain your husband's coming with half *Windsor* at his heels, to search for such a one. I come before to tell you: if you know your self clear, why, I am glad of it; but if you have a friend here, convey him out. Be not amaz'd, call all your senses to you, defend your reputation, or bid farewell to your good life for ever.

Mrs. Ford. What shall I do? there is a gentleman, my dear friend; and I fear not mine own shame so much as his peril. I had rather than a thousand pound he were out of the house.

Mrs. Page. For shame, never stand you bad rather, and

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you had rather; your husband's here at hand, bethink you of some conveyance; in the house you cannot hide him. Oh, how have you deceiv'd me! look, here is a basket, if he be of any reasonable stature, he may creep in here; and throw foul linnen upon him, as if it were going to bucking: or it is whiting time, send him by your two men to *Datchet-mead*.

Mrs. Ford. He's too big to go in there: what shall I do?

Re-enter Falstaff.

Fal. Let me see't, let me see't, O let me see't; I'll in, I'll in; follow your friend's counsel; I'll in.

Mrs. Page. What, Sir *John Falstaff*? are these your letters, Knight?

Fal. I love thee, help me away; let me creep in here: I'll never ---

[*He goes into the basket, they cover him with foul linnen*]

Mrs. Page. Help to cover your master, boy: call your men, *Mrs. Ford*. You dissembling Knight!

Mrs. Ford. What, *John*, *Robert*, *John*, go, take up these cloaths here, quickly. Where's the cowl-staff? look how you drumble: carry them to the landress in *Datchet-mead*; quickly, come.

S C E N E X.

Enter Ford, Page, Caius, and Evans.

Ford. Pray you, come near; if I suspect without cause why then make sport at me, then let me be your jest, deserve it. How now? whither bear you this?

Serv. To the landress, forsooth.

Mrs. Ford. Why, what have you to do whither they bear it? You were best meddle with buck-washing.

Ford. Buck? I would I could wash my self of the buck, buck, buck, ay buck: I warrant you buck, and of the season too, it shall appear. [*Exeunt Servants with the basket.*] Gentlemen, I have dream'd to-night, I'll tell you my dream: here, here, here, be my keys; ascend

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my chambers, search, seek, find out. I'll warrant we'll
unkennel the fox. Let me stop this way first; so, now
'uncouple.'

Page. Good master *Ford*, be contented: you wrong
yourself too much.

Ford. True, master *Page*. Up, gentlemen, you shall
see sport anon; follow me, gentlemen.

Eva. This is fery fantastical humours and jealousies.

Caius. By gar, 'tis no de fashion of *France*; it is not
jealous in *France*---

Page. Nay, follow him, gentlemen, see the issue of his
search. [Exeunt.]

S C E N E XI.

Manent Mistress Page and Mistress Ford.

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleases me better, that
my husband is deceiv'd, or Sir *John*.

Mrs. Page. What a taking was he in when your hus-
band ask'd who was in the basket!

Mrs. Ford. I am half afraid he will have need of wash-
ing; so throwing him into the water will do him a benefit.

Mrs. Page. Hang him, dishonest rascal; I would all
of the same strain were in the same distrefs.

Mrs. Ford. I think my husband hath some special suspi-
cion of *Falstaff's* being here: I never saw him so gross in
his jealousy 'till now.

Mrs. Page. I will lay a plot to try that, and we will yet
have more tricks with *Falstaff*: his dissolute disease will
scarce obey this medicine.

Mrs. Ford. Shall we send that foolish carrion mistress
Quickly to him, and excuse his throwing into the water,
and give him another hope, to betray him to another pu-
nishment?

Mrs. Page. We'll do it; let him be sent for to-morrow
by eight a clock, to have amends.

S 2

Re-enter

6 uneape.

Re-enter Ford, Page, &c.

Ford. I cannot find him; may be the knave bragg'd of that he could not compass.

Mrs. Page. Heard you that?

Mrs. Ford. You use me well, master *Ford*, do you?

Ford. Ay, ay, I do so.

Mrs. Page. Heav'n make you better than your thoughts

Ford. Amen.

Mrs. Page. You do your self mighty wrong, Mr. *Ford*

Ford. Ay, ay; I must bear it.

Eva. If there be any pody in the house, and in the chambers, and in the coffers, and in the pressies, heav'n forgive my sins!

Caius. By gar, nor I too; dere is no bodies.

Page. Fie, fie, Mr. *Ford*, are you not asham'd? what spirit, what devil suggests this imagination? I would not ha' your distemper in this kind for the wealth of *Windsor Castle*.

Ford. 'Tis my fault, Mr. *Page*: I suffer for it.

Eva. You suffer for a pad conscience; your wife is honest a 'omans as I will desires among five thousand, and five hundred too.

Caius. By gar, I see 'tis an honest woman.

Ford. Well, I promis'd you a dinner; come, come, walk in the park. I pray you, pardon me; I will hereafter make known to you why I have done this. Come, wife; come, mistress *Page*; I pray you, pardon me, pray heartily pardon me.

Page. Let's go in, gentlemen; but trust me, we mock him. I do invite you to-morrow morning to my house to breakfast; after, we'll a birding together; I have a fine hawk for the bush. Shall it be so?

Ford. Any thing.

Eva. If there is one, I shall make two in the company.

Caius. If dere be one or two, I shall 'make-a de turd.

7 make-a the turd.

Ford.

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Fent. I S

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Ford. Pray you go, Mr. *Page*.

Eva. I pray you now, remembrance to-morrow on the lowsie knave mine host.

Caius. Dat is good, by gar, with all my heart.

Eva. A lowsie knave, to have his gibes, and his mockeries.
[*Exeunt.*]

S C E N E XII.

Changes to Page's House.

Enter Fenton and Mistress Anne Page.

Fent. I See I cannot get thy father's love;
Therefore no more turn me to him, sweet *Nan*.

Anne. Alas! how then?

Fent. Why, thou must be thy self.

He doth object I am too great of birth,

And that my state being gall'd with my expence,

I seek to heal it only by his wealth.

Besides these, other bars he lays before me,

My riots past, my wild societies:

And tells me, 'tis a thing impossible

I should love thee, but as a property.

Anne. May be he tells you true.

Fent. No, heav'n so speed me in my time to come!

Albeit I will confess, thy father's wealth

Was the first motive that I woo'd thee, *Anne*:

Yet wooing thee, I found thee of more value

Than stamps in gold, or fums in sealed bags;

And 'tis the very riches of thy self

That now I aim at.

Anne. Gentle Mr. *Fenton*,

Yet seek my father's love, still seek it, Sir:

'Importunity' and humblest suit

Cannot attain it, why then --- hark you hither ---

[*They go apart.*]

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SCENE

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S C E N E XIII.

Enter Shallow, Slender, and Mistress Quickly.

Shal. Break their talk, mistress *Quickly*; my kinsman shall speak for himself.

Slen. I'll make a shaft or a bolt on't: 'd'slid 'tis but venturing.

Shal. Be not dismay'd.

Slen. No, she shall not dismay me: I care not for that but I am affear'd.

Quic. Hark ye; Mr. *Slender* would speak a word with you.

Anne. I come to him. This is my father's choice. O, what a world of vile ill-favour'd faults Look handsome in three hundred pounds a year!

Quic. And how does good master *Fenton*? pray you, word with you.

Shal. She's coming; to her, coz. O boy, thou hadst a father!

Slen. I had a father, Mrs. *Anne*; my uncle can tell you good jests of him. Pray you, uncle, tell Mrs. *Anne* the jest, how my father stole two geese out of a poor good uncle.

Shal. Mistress *Anne*, my cousin loves you.

Slen. Ay, that I do, as well as I love any woman in *Glostershire*.

Shal. He will maintain you like a gentlewoman.

Slen. Ay, that I will; come cut and long-tail, unto the degree of a Squire.

Shal. He will make you a hundred and fifty pound jointure.

Anne. Good master *Shallow*, let him woo for himself.

Shal. Mastry, I thank you for it; I thank you for that. Good comfort; she calls you, coz: I'll leave you.

Anne. Now, master *Slender*.

Slen. Now, good mistress *Anne*.

Anne. What is your will?

Slen.
indeed,
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Slen.
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Slender. My will? odd's-heart-lings, that's a pretty jest indeed, I ne'er made my will yet, I thank heav'n; I am not such a sickly creature, I give heav'n praise.

Anne. I mean, Mr. *Slender*, what would you with me?

Slender. Truly for my own part, I would little or nothing with you; your father and my uncle have made motions; if it be my luck, so; if not, happy man be his dole! they can tell you how things go better than I can; you may ask your father; here he comes.

S C E N E XIV.

Enter Page, and Mistress Page.

Page. Now, master *Slender*: love him, daughter *Anne*.
— Why, how now? what does master *Fenton* here?
You wrong me, Sir, thus still to haunt my house:
I tell you, Sir, my daughter is dispos'd of.

Fenton. Nay, master *Page*, be not impatient.

Mrs. Page. Good master *Fenton*, come not to my child.

Page. She is no match for you.

Fenton. Sir, will you hear me?

Page. No, good master *Fenton*.

Come, master *Shallow*; come, son *Slender*, in.

Knowing my mind, you wrong me, master *Fenton*:

[*Exeunt Page, Shallow, and Slender.*]

Quic. Speak to mistress *Page*.

Fenton. Good mistress *Page*, for that I love your daughter
In such a righteous fashion as I do,
Perforce, against all checks, rebukes and manners,
I must advance the colours of my love,
And not retire. Let me have your good will.

Anne. Good mother, do not marry me to yon fool.

Mrs. Page. I mean it not, I seek you a better husband.

Quic. That's my master, master Doctor.

Anne. Alas, I had rather be set quick i' th' earth,
And bowl'd to death with turneps

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Mrs. Page. Come, trouble not your self, good master *Fenton*,

I will not be your friend nor enemy :

My daughter will I question how she loves you,

And as I find her, so am I affected,

'Till then, farewell, Sir ; she must needs go in,

Her father will be angry. [*Exe. Mrs. Page and Anne*]

Fent. Farewel, gentle mistress ; farewell, *Nan*.

Quic. This is my doing now. Nay, said I, will you cast away your child on a fool, 'or' a physician ? look on master *Fenton* : this is my doing.

Fent. I thank thee ; and I pray thee, once to-night Give my sweet *Nan* this ring : there's for thy pains. [*Exit*]

Quic. Now heav'n send thee good fortune ! A kind heart he hath, a woman would run through fire and water for such a kind heart. But yet, I would my master had mistress *Anne*, or I would Mr. *Slender* had her ; or, in sooth, I would Mr. *Fenton* had her. I will do what I can for them all three, for so I have promis'd, and I'll be as good as my word, but speciously for Mr. *Fenton*. Well, I must of another errand to Sir *John Falstaff* from my two mistresses ; what a beast am I to slack it ! [*Exit*]

S C E N E XV.

The Garter-Inn.

Enter Falstaff and Bardolph.

Fal. *Bardolph*, I say.

Bard. Here, Sir.

Fal. Go fetch me a quart of sack, put a toast in't [*Ex. Bard.*] Have I liv'd to be carry'd in a basket, like a barrow of butchers' offal, and to be thrown into the *Thames* ? well, if I be serv'd such another trick, I'll have my brains ta'en out and butter'd, and give them to a dog

for a new-year's gift. The rogues slighted me into the river with as little remorse as they would have drown'd a bitch's blind puppies, fifteen i' th' litter; and you may know by my size that I have a kind of alacrity in sinking: if the bottom were as deep as hell, I should drown. I had been drown'd, but that the shore was shelvy and shallow; a death that I abhor; for the water swells a man: and what a thing should I have been when I had been swell'd! I should have been a mountain of mummy. [*Enter Bard.*] — Now, is the sack brew'd?

Bard. Here's Mrs. *Quickly*, Sir, to speak with you.

Fal. Come, let me pour in some sack to the *Thames*-water; for my belly's as cold as if I had swallow'd snow-balls for pills to cool the reins. Call her in.

Bard. Come in, woman.

S C E N E XVI.

Enter Mistress Quickly.

Quic. By your leave: I cry you mercy. Give your worship good-morrow.

Fal. Take away these challices: go brew me a pottle of sack finely.

Bard. With eggs, Sir?

Fal. Simple of it self: I'll no pullet-sperm in my brewage. How now?

Quic. Marry, Sir, I come to your worship from mistress *Ford*.

Fal. Mistress *Ford*? I have had *Ford* enough; I was thrown into the *Ford*; I have my belly full of *Ford*.

Quic. Alas the day! good heart, that was not her fault: she does so take on with her men; they mistook their erection.

Fal. So did I mine, to build on a foolish woman's promise.

Quic. Well, she laments, Sir, for it, that it would grieve your heart to see it. Her husband goes this morning

a blind bitch's puppies, . . . old edit. *Theob. emend.*

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ing a birding; she desires you once more to come to her between eight and nine. I must carry her word quickly; she'll make you amends, I warrant you.

Fal. Well, I will visit her; tell her so, and bid her think what a man is; let her consider his frailty, and then judge of my merit.

Quic. I will tell her.

Fal. Do so. Between nine and ten, say'st thou?

Quic. Eight and nine, Sir.

Fal. Well, be gone; I will not miss her.

Quic. Peace be with you, Sir.

Fal. I marvel I hear not of master *Brook*; he sent me word to stay within: I like his money well. Oh, here he comes.

S C E N E XVII.

Enter Ford.

Ford. 'Bless you, Sir.

Fal. Now, master *Brook*, you come to know what has pass'd between me and *Ford's* wife.

Ford. That indeed, Sir *John*, is my business.

Fal. Master *Brook*, I will not lie to you: I was at his house the hour she appointed me.

Ford. And you sped, Sir?

Fal. Very ill-favour'dly, master *Brook*.

Ford. How, Sir! did she change her determination?

Fal. No, master *Brook*; but the peaking cornuto husband, master *Brook*, dwelling in a continual larum jealousy, comes in the instant of our encounter, after he had embrac'd, kiss'd, protested, and as it were spoke the prologue of our comedy; and at his heels a rabble of companions, thither provok'd and instigated by his temper, and forsooth to search his house for his wife's love.

Ford. What, while you were there?

Fal. While I was there.

Ford. And did he search for you, and could not find you?

Fal. You shall hear. As good luck would have it, comes in one mistress *Page*, gives intelligence of *Ford's* approach, and by her invention, and *Ford's* wife's direction, they convey'd me into a buck-basket.

Ford. A buck-basket?

Fal. Yea, a buck-basket; cram'd me in with foul shirts and smocks, socks, foul stockings, and greasie napkins, that, master *Brook*, there was the rankest compound of villainous smells that ever offended nostril.

Ford. And how long lay you there?

Fal. Nay, you shall hear, master *Brook*, what I have suffer'd, to bring this woman to evil for your good. Being thus cram'd in the basket, a couple of *Ford's* knaves, his hinds, were call'd forth by their mistress to carry me in the name of foul cloaths to *Datchet-lane*; they took me on their shoulders, met the jealous knave their master in the door, who ask'd them once or twice what they had in their basket; I quak'd for fear, lest the lunatick knave would have search'd it; but fate, ordaining he should be a cuckold, held his hand. Well, on went he for a search, and away went I for foul cloaths; but mark the sequel, master *Brook*; I suffer'd the pangs of three egregious deaths: first, an intolerable fright, to be detected by a jealous rotten bell-weather; next to be compass'd like a good bilbo, in the circumference of a peck, hilt to point, heel to head; and then to be stopt in, like a strong distillation, with stinking cloaths that fretted in their own grease: think of that, a man of my kidney; think of that, that am as subject to heat as butter; a man of continual dissolution and thaw; it was a miracle to 'scape suffocation. And in the height of this bath, when I was more than half stew'd in grease like a *Dutch* dish, to be thrown into the *Thames*, and cool'd glowing hot in that surge, like a horse-shoe; think of that; hissing hot; think of that, master *Brook*.

Ford. In good sadness, Sir, I am sorry that for my
fake

z distraction, . . . old edit. Warb. emend.

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fake you suffer'd all this. My suit is then desperate; you'll undertake her no more?

Fal. Master *Brook*, I will be thrown into *Etna* as I have been into *Thames*, ere I will leave her thus. Her husband is this morning gone a birding; I have receiv'd from her another embassie of meeting; 'twixt eight and nine is the hour, master *Brook*.

Ford. 'Tis past eight already, Sir.

Fal. Is it? I will then address me to my appointment. Come to me at your convenient leisure, and you shall know how I speed; and the conclusion shall be crown'd with your enjoying her; adieu, you shall have her, master *Brook*; master *Brook*, you shall cuckold *Ford*. [Exit]

Ford. Hum! ha! is this a vision? is this a dream? do I sleep? master *Ford*, awake; awake, master *Ford*; there's a hole made in your best coat, master *Ford*; 'tis to be married! this 'tis to have linnen and buck-baskets! well, I will proclaim my self what I am; I will now take the leacher; he is at my house; he cannot scape me; 'tis impossible he should; he cannot creep into a half-penny purse, nor into a pepper-box. But lest the devil that guides him should aid him, I will search impossible places; tho' what I am I cannot avoid, yet to be what I would not shall not make me tame: if I have horns to make one mad, let the proverb go with me, I'll be horn-mad. [Exit]



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Will



ACT IV. SCENE I.

PAGE'S House.

Enter *Mistress Page, Mistress Quickly, and William.*

Mrs. PAGE.

IS he at Mr. Ford's already, think'st thou?

Quick. Sure he is by this, or will be presently; but truly he is very courageous mad about his throwing into the water; Mrs. Ford desires you to come suddenly.

Mrs. Page. I'll be with her by and by; I'll but bring my young man here to school. Look where his master comes; 'tis a playing-day I see. How now, Sir Hugh, no school to-day?

Enter *Evans.*

Eva. No; master Slender is let the boys leave to play.

Quic. Blessing of his heart!

Mrs. Page. Sir Hugh, my husband says my son profits nothing in the world at his book; I pray you, ask him some questions in his accidence.

Eva. Come hither, William, hold up your head, come.

Mrs. Page. Come on, Sirrah, hold up your head; answer your master, be not afraid.

Eva. William, how many numbers is in nouns?

Will. Two.

Quic. Truly, I thought there had been one number more, because they say, odd's nouns.

Eva. Peace your ratlings. What is Fair, William?

Will. Pulcher.

Quic.

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Quic. Poulcats? there are fairer things than poulcats, sure.

Eva. You are a very simplicity 'oman; I pray you, peace. What is *Lapis, William*?

Will. A stone.

Eva. And what is a stone, *William*?

Will. A pebble.

Eva. No, it is *Lapis*: I pray you remember in your prain.

Will. *Lapis*.

Eva. That is a good *William*: what is he, *William*, that does lend articles?

Will. Articles are borrow'd of the pronoun, and be thus declin'd, *singulariter nominativo, hic, hæc, hoc*.

Eva. *Nominativo, hic, hæc, hoc*; pray you, mark: *genitivo, hujus*: well, what is your *accusative case*?

Will. *Accusative, hinc*.

Eva. I pray you, have your remembrance, child; *accusative, hinc, hæc, hoc*.

Quic. Hang hog is *Latin* for bacon, I warrant you.

Eva. Leave your prabbles, 'oman. What is the *focative case, William*?

Will. O, *vocativo, O*.

Eva. Remember, *William*, *focative is caret*.

Quic. And that's a good root.

Eva. 'Oman, forbear.

Mrs. Page. Peace.

Eva. What is your *genitive case plural, William*?

Will. *Genitive case*?

Eva. Ay.

Will. *Genitive, horum, harum, horum*.

Quic. 'Vengeance of *Giney's case*; fie on her! never name her, child, if she be a whore.

Eva. For shame, 'oman.

Quic. You do ill to teach the child such words: he teaches him to hick and to hack, which they'll do full enough of themselves; and to call *horum*; fie upon you.

Eva. 'Oman, art thou lunacies! hast thou no understanding

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standings for thy cases, and the numbers of the genders?
You art as foolish christian creatures as I would desire.

Mrs. Page. Pr'ythee, hold thy peace.

Eva. Shew me now, William, some declensions of your pronouns.

Will. Forsooth, I have forgot.

Eva. It is *qui, que, quod*; if you forget your *quies*, your *ques*, and your *quods*, you must be preeches: go your ways and play, go.

Mrs. Page. He is a better scholar than I thought he was.

Eva. He is a good sprag memory. Farewel, Mrs. Page.

Mrs. Page. Adieu, good Sir Hugh. Get you home, boy. Come, we stay too long. [Exeunt.]

S C E N E II.

Ford's House.

Enter Falstaff and Mistress Ford.

Fal. **M**istress Ford, your sorrow hath eaten up my sufferance; I see you are obsequious in your love, and I profess requital to a hair's breadth, not only, mistress Ford, in the simple office of love, but in all the accompaniment, complement, and ceremony of it. But are you sure of your husband now?

Mrs. Ford. He's a birding, sweet Sir John.

Mrs. Page. [Within.] What ho, gossip Ford! what ho!

Mrs. Ford. Step into th' chamber, Sir John.

[Exit Falstaff.]

Enter Mistress Page.

Mrs. Page. How now, sweet heart, who's at home besides your self?

Mrs. Ford. Why, none but mine own people.

Mrs. Page. Indeed?

Mrs.

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Mrs. Ford. No certainly. — Speak louder.

Mrs. Page. Truly, I am so glad you have no body here.

Mrs. Ford. Why?

Mrs. Page. Why, woman, your husband is in his old lunes again; he so takes on yonder with my husband, so rails against all married mankind, so curses all *Eve's* daughters of what complexion soever, and so buffets himself on the fore-head, crying peer-out, peer-out, that any madness I ever yet beheld seem'd but tameness, civility and patience to this distemper he is in now; I am glad the fat Knight is not here.

Mrs. Ford. Why, does he talk of him?

Mrs. Page. Of none but him, and swears he was carry'd out, the last time he search'd for him, in a basket; protests to my husband he is now here, and hath drawn him and the rest of their company from their sport, to make another experiment of his suspicion; but I am glad the Knight is not here; now he shall see his own foolery.

Mrs. Ford. How near is he, mistress *Page*?

Mrs. Page. Hard by, at street's end, he will be here anon.

Mrs. Ford. I am undone, the Knight is here.

Mrs. Page. Why then thou art utterly sham'd, and he's but a dead man. What a woman are you? away with him, away with him? better shame than murder.

Mrs. Ford. Which way should he go? how should I bestow him? shall I put him into the basket again?

S C E N E III.

Enter Falstaff.

Fal. No, I'll come no more i' th' basket: may I not go out ere he come?

Mrs. Page. Alas, alas, three of master *Ford's* brothers watch the door with pistols, that none should issue out, otherwise you might slip ere he came: but what make you here?

Fal.

Fal. V
Mr. F
birding-p
Fal. I
Mrs. F
press, cof
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Fal. I
Mrs. F
die, Sir J
we disgui
Mrs. F
woman's
put on a
Fal. G
ther than
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Mrs. F
big as he
too. Ru
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I will loo
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this shape
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VOL.

Fal. What shall I do? I'll creep up into the chimney.

Mr. Ford. There they always use to discharge their birding-pieces; creep into the kill-hole.

Fal. Where is it?

Mrs. Ford. He will seek there, on my word: neither press, coffer, chest, trunk, well, vault, but he hath an abstract for the remembrance of such places, and goes to them by his note; there is no hiding you in the house.

Fal. I'll go out then.

Mrs. Ford. If you go out in your own semblance, you die, Sir *John*, unless you go out disguis'd. How might we disguise him?

Mrs. Page. Alas-the-day, I know not; there is no woman's gown big enough for him, otherwise he might put on a hat, a muffler, and a kerchief, and so escape.

Fal. Good heart, devise something; any extremity rather than mischief.

Mrs. Ford. My maid's aunt, the fat woman of *Brainford*, has a gown above.

Mrs. Page. On my word, it will serve him; she's as big as he is, and there's her thrumb hat, and her muffler too. Run up, Sir *John*.

Mrs. Ford. Go, go, sweet Sir *John*, mistress *Page* and I will look some linnen for your head.

Mrs. Page. Quick, quick, we'll come dress you straight; put on the gown the while. *[Exit Falstaff.]*

Mrs. Ford. I would my husband would meet him in this shape; he cannot abide the old woman of *Brainford*; he swears she's a witch, forbad her my house, and hath threaten'd to beat her.

Mrs. Page. Heav'n guide him to thy husband's cudgel, and the devil guide his cudgel afterwards!

Mrs. Ford. But is my husband coming?

Mrs. Page. Ay in good sadness is he, and talks of the basket too, however he hath had intelligence.

Mrs. Ford. We'll try that; for I'll appoint my men to carry the basket again, to meet him at the door with, as they did last time.

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Mrs. Page. Nay, but he'll be here presently; let's go dress him like the witch of *Brainford*.

Mrs. Ford. I'll first direct my men what they shall do with the basket; go up, I'll bring linnen for him straight.

Mrs. Page. Hang him, dishonest varlet, we cannot misuse him enough.

We'll leave a proof, by that which we will do,

Wives may be merry, and yet honest too.

We do not act, that often jest and laugh:

'Tis old but true, still swine eat all the draugh.

Mrs. Ford. Go, Sirs, take the basket again on your shoulders; your master is hard at door; if he bid you set it down, obey him: quickly, dispatch.

[*Exeunt Mrs. Page and Mrs. Ford.*]

Enter servants with the basket.

1 *Serv.* Come, come, take up.

2 *Serv.* Pray heav'n it be not full of the Knight again.

1 *Serv.* I hope not. I had as lief bear so much lead.

S C E N E IV.

Enter Ford, Shallow, Page, Caius and Evans.

Ford. Ay, but if it prove true, master *Page*, have you any way then to unfool me again? set down the basket villain; somebody call my wife: youth in a basket! oh you panderly rascals! there's a knot, a gang, a pack, conspiracy against me; now shall the devil be sham'd. What, wife, I say; come, come forth, behold what honest cloaths you send forth to bleaching.

Page. Why, this passes a, master *Ford*; you are not to go loose any longer, you must be pinnion'd.

Eva. Why, this is lunatics; this is mad as a mad dog.

Shal. Indeed, master *Ford*, this is not well, indeed.

Ford. So say I too, Sir.

Enter Mistress Ford.

Come hither, mistress *Ford*, mistress *Ford*, the honest woman.

(a) See the note, p. 221.

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woman, the modest wife, the virtuous creature, that hath the jealous fool to her husband: I suspect without cause, mistress, do I?

Mrs. Ford. Heav'n be my witness you do, if you suspect me in any dishonesty.

Ford. Well said, brazen face, hold it out: come forth, Sirrah. *[Pulls the cloaths out of the basket.]*

Page. This passes.^a

Mrs. Ford. Are you not ashamed? let the cloaths alone.

Ford. I shall find you anon.

Eva. 'Tis unreasonable; will you take up your wife's cloaths? come away.

Ford. Empty the basket, I say.

Mrs. Ford. Why, man, why ——

Ford. Master Page, as I am a man, there was one convey'd out of my house yesterday in this basket; why may not he be there again? in my house I am sure he is; my intelligence is true, my jealousy is reasonable; pluck me out all the linnen.

Mrs. Ford. If you find a man there, he shall die a flea's death.

Page. Here's no man.

Shal. By my fidelity, this is not well, master Ford; this wrongs you.

Eva. Master Ford, you must pray, and not follow the imaginations of your own heart; this is jealousies.

Ford. Well, he's not here I seek for.

Page. No, nor no where else but in your brain.

Ford. Help to search my house this one time; if I find not what I seek, shew no colour for my extremity; let me for ever be your table-sport; let them say of me, as jealous as Ford, that searched a hollow wall-nut for his wife's leman. Satisfie me once more, once more search with me.

Mrs. Ford. What hoa, mistress Page! come you and the old woman down; my husband will come into the chamber.

T 2

Ford.

(a) See the note, p. 231.

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Ford. Old woman! what old woman's that?

Mrs. Ford. Why, it is my maid's aunt of *Brainford*.

Ford. A witch, a quean, an old cozening quean; have I not forbid her my house? she comes of errands, does she? we are simple men, we do not know what's brought to pass under the profession of fortune-telling. She works by charms, by spells, by th' figure, and such dawbry as this is, beyond our element; we know nothing. Come down, you witch, you hag you, come down I say.

Mrs. Ford. Nay, good sweet husband; good gentlemen, let him not strike the old woman.

S C E N E V.

Enter Falstaff in women cloaths, and Mrs. Page.

Mrs. Page. Come, mother *Prat*, come, give me your hand.

Ford. I'll *Prat* her. Out of my door, you witch, [*Beats him.*] you hag, you baggage, you poulcat, you runnion! out, out, out; I'll conjure you, I'll fortune-tell you. [*Exit Fal.*]

Mrs. Page. Are you not ashamed? I think you have kill'd the poor woman.

Mrs. Ford. Nay, he will do it; 'tis a goodly credit for you.

Ford. Hang her, witch.

Eva. By yea and no I think the 'oman is a witch indeed: I like not when a 'oman has a great peard; I spy a great peard under her muffler.

Ford. Will you follow, gentlemen? I beseech you, follow; see but the issue of my jealousy; if I cry out thus upon no trayle, never trust me when I open again.

Page. Let's obey his humour a little further: come, gentlemen. [*Exeunt.*]

Mrs. Page. Trust me, he beat him most pitifully.

Mrs. Ford. Nay, by th' mass that he did not; he beat him most unpitifully, methought.

Mrs. Page. I'll have the cudgel hallow'd and hung o'er the altar; it hath done meritorious service.

Mrs.

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Mrs. Ford. What think you? may we, with the warrant of woman-hood, and the witness of a good conscience, pursue him with any further revenge?

Mrs. Page. The spirit of wantonness is sure scar'd out of him; if the devil have him not in fee-simple, with fine and recovery, he will never, I think, in the way of waste, attempt us again.

Mrs. Ford. Shall we tell our husbands how we have served him?

Mrs. Page. Yes, by all means; if it be but to scrape the figures out of your husband's brain. If they can find in their hearts the poor unvirtuous fat Knight shall be any further afflicted, we two will still be the ministers.

Mrs. Ford. I'll warrant they'll have him publicly sham'd; and methinks there would be no right period to the jest, should he not be publicly sham'd.

Mrs. Page. Come, to the forge with it then, shape it: I would not have things cool. [Exeunt.]

S C E N E VI.

Changes to the Garter-Inn.

Enter Host and Bardolph.

Bard. SIR, the German desires to have three of your horses; the Duke himself will be to-morrow at court, and they are going to meet him.

Host. What Duke should that be comes so secretly? I hear not of him in the court: let me speak with the gentlemen; they speak *English*?

Bard. Sir, I'll call them to you.

Host. They shall have my horses, but I'll make them pay, I'll sawce them. They have had my house a week at command; I have turn'd away my other guests; they must 'count off; I'll sawce them, come. [Exeunt.]

T 3

S C E N E

3 come off; . . . old edit. Warb. emend.

S C E N E VII.

*Changes to Ford's House.**Enter Page, Ford, Mistress Page, Mistress Ford and Evans.**Eva.* **T**IS one of the best discretions of a 'oman as ever I did look upon.*Page.* And did he send you both these letters at an instant?*Mrs. Page.* Within a quarter of an hour.*Ford.* Pardon me, wife. Henceforth do what thou wilt; I rather will suspect the sun with cold,
Than thee with wantonness; thy honour stands,
In him that was of late an heretick,
As firm as faith.*Page.* 'Tis well, 'tis well; no more.
Be not as extream in submission
As in offence, but let our plot go forward:
4 'Let our wives once again, to make us sport,'
Appoint a meeting with this old fat fellow,
Where we may take him, and disgrace him for it.*Ford.* There is no better way than that they spoke of.*Page.* How? to send him word they'll meet him in the park at midnight? fie, fie, he'll never come.*Eva.* You say he hath been thrown into the river; and has been grievously peaten, as an old 'oman; methinks there should be terrors in him, that he should not come; methinks his flesh is punish'd, he shall have no desires.*Page.* So think I too.*Mrs. Ford.* Devise but how you'll use him when he comes;

And let us two devise to bring him thither. [hunter]

Mrs. Page. There is an old tale goes, that *Herne* the
Some-4 ———— Let our wives
Yet once again to make us publick sport,Someti
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5

Sometime a keeper in our *Windsor* forest,
Doth all the winter-time at still of midnight
Walk round about an Oak, with ragged horns,
And there he blasts the trees, and takes the cattle,
And makes milch-kine yield blood, and shakes a chain
In a most hideous and dreadful manner.

You've heard of such a spirit, and well you know
The superstitious idle-headed *Eld*

Receiv'd, and did deliver to our age
This tale of *Herne* the hunter for a truth.

Page. Why, yet there want not many that do fear
In deep of night to walk by this *Herne's* Oak;
But what of this?

Mrs. Ford. Marry, this is our device,
That *Falstaff* at that oak shall meet with us.
We'll send him word to meet us in the field
Disguis'd like *Herne* with huge horns on his head.

Page. Well, let it not be doubted but he'll come.
And in this shape when you have brought him thither,
What shall be done with him? what is your plot?

Mrs. Page. That likewise we have thought upon, and
Nan Page, (my daughter) and my little son, [thus:
And three or four more of their growth, we'll dress
Like urchins, outhes, and fairies, green and white,
With rounds of waxen tapers on their heads,
And rattles in their hands; upon a sudden,
As *Falstaff*, she, and I, are newly met,
Let them from forth a saw-pit rush at once
With some diffused ^a song: upon their sight,
We two in great amazedness will fly;
Then let them all encircle him about,
And 'like to fairies' pinch the unclean Knight;
And ask him why, that hour of fairy-revel,
In their so sacred paths he dares to tread
In shape profane?

Mrs. Ford. And 'till he tell the truth,

T 4

Let

(a) Diffused here means, wild, irregular, extravagant. *Warb.*

5 fairy like to

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Let the supposed fairies pinch him round,
And burn him with their tapers.

Mrs. Page. The truth being known,
We'll all present our selves; dis-horn the spirit,
And mock him home to *Windsor*.

Ford. The children must
Be practis'd well to this, or they'll ne'er do't.

Eva. I will teach the children their behaviours; and I will
be like a jack-a-napes also, to burn the Knight with my
taper.

Ford. This will be excellent. I'll go buy them vizards.

Mrs. Page. My *Nan* shall be the Queen of all the fairies;
Finely attired in a robe of white.

Page. That silk will I go buy, and in that ⁶ 'tire'
Shall Mr. *Slender* steal my *Nan* away, [*Aside.*
And marry her at *Eaton*. Go, send to *Falstaff* straight.

Ford. Nay, I'll to him again in the name of *Brook*; he'll
tell me all his purpose. Sure he'll come.

Mrs. Page. Fear not you that; go get us properties
and tricking for your fairies.

Eva. Let us about it, it is admirable pleasures, and
ferry honest knaveries. [*Exeunt Page, Ford and Evans.*

Mrs. Page. Go, Mrs. *Ford*,
Send *Quickly* to Sir *John*, to know his mind.

[*Exit Mrs. Ford.*

I'll to the Doctor; he hath my good will,
And none but he, to marry with *Nan Page*.
That *Slender*, tho' well landed, is an ideot;
And ⁷ 'him' my husband best of all affects:
The Doctor is well mony'd, and his friends
Potent at court; he, none but he shall have her,
Tho' twenty thousand worthier came to crave her. [*Exit.*

6 time . . . *ald edit. Theob. emend.*

7 he

SCENE

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Simp.
Brainfor
Fal. A
with her?
Simp.
(a) He

S C E N E VIII.

The Garter-Inn.

Enter Host and Simple.

Host. **W**Hat wouldst thou have, boor? what, thick-skin? speak, breathe, discuss; brief, short, quick, snap.

Simp. Marry, Sir, I come to speak with Sir *John Falstaff* from Mr. *Slender*.

Host. There's his chamber, his house, his castle, his standing-bed and truckle-bed; 'tis painted about with the story of the prodigal, fresh and new; go, knock and call; he'll speak like an anthropophaginan unto thee: knock, I say.

Simp. There's an old woman, a fat woman gone up into his chamber; I'll be so bold as stay, Sir, 'till she come down; I come to speak with her indeed.

Host. Ha! a fat woman? the Knight may be robb'd: I'll call. Bully-Knight! bully-Sir *John*! speak from thy lungs military: art thou there? it is thine host, thine *Ephesian* calls.

Enter Falstaff.

Fal. How now, mine host?

Host. Here's a *Bohemian-Tartar* tarries the coming down of thy fat woman: let her descend, bully, let her descend; my chambers are honourable. Fie, privacy? fie!

Fal. There was, mine host, an old fat woman even now with me, but she's gone.

Simp. Pray you, Sir, was't not the wife woman of *Brainford*?

Fal. Ay marry was't, muscle-shell, what would you with her?

Simp. My master, Sir, my master *Slender* sent to her, seeing

(a) *He means to say, thine Ephæstion.*

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seeing her go thro' the street, to know, Sir, whether one Nym, Sir, that beguil'd him of a chain, had the chain, or no.

Fal. I spake with the old woman about it.

Simp. And what says she, I pray, Sir?

Fal. Marry, she says, that the very same man that beguil'd master *Slender* of his chain cozen'd him of it.

Simp. I would I could have spoken with the woman her self; I had other things to have spoken with her too from him.

Fal. What are they? let us know.

Host. Ay, come; quick.

Simp. I may not conceal them, Sir?

Host. Conceal them, 'and' thou dy'st.

Simp. Why, Sir, they were nothing but about mistress *Anne Page*, to know if it were my master's fortune to have her or no.

Fal. 'Tis, 'tis his fortune.

Simp. What, Sir?

Fal. To have her, or no: go; say the woman told me so.

Simp. May I be so bold to say so, Sir?

Host. Ay, Sir; like who more bold.

Simp. I thank your worship: I shall make my master glad with these tidings. [Exit Simple]

Host. Thou art clarkly; thou art clarkly, Sir *John* was there a wise woman with thee?

Fal. Ay, that there was, mine host, one that hath taught me more wit than ever I learn'd before in my life; and paid nothing for it neither, but was paid for my learning.

S C E N E IX.

Enter Bardolph.

Bard. Out, alas, Sir, cozenage! meer cozenage!

Host. Where be my horses? speak well of them, varlet!

Bard. Run away with the cozeners; for so soon as

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came beyond *Eaton*, they threw me off from behind one of them in a slough of mire, and set spurs, and away; like three *German* devils, three Doctor *Faustus*'s.

Hof. They are gone but to meet the Duke; villain, do not say they be fled; *Germans* are honest men.

Enter Evans.

Eva. Where is mine host?

Hof. What is the matter, Sir?

Eva. Have a care of your entertainments; there is a friend o' mine come to town tells me there is three cozen-jermans that has cozen'd all the hosts of *Reading*, of *Maidenhead*, of *Colebrook*, of horses and money. I tell you for good will, look you; you are wise, and full of gibes and vlouting-itocks, and 'tis not convenient you should be cozened; fare you well. *[Exit.*

Enter Caius.

Caius. Ver is mine host *de Jartere*?

Hof. Here, master Doctor, in perplexity and doubtful dilemma.

Caius. I cannot tell vat is dat; but it is tell-a me, dat you make a grand preparation for a Duke *de Jamany*; by my trot, dere is no Duke, dat de court is know, to come: I tell you for good will; adieu. *[Exit.*

Hof. Hue and cry, villain, go; assist me, Knight, I am undone; fly, run, hue and cry! villain, I am undone. *[Exit.*

Fal. I would all the world might be cozen'd, for I have been cozened and beaten too. If it should come to the ear of the court how I have been transformed, and how my transformation hath been wash'd and cudgel'd, they would melt me out of my fat, drop by drop, and liquor fishermens boots with me. I warrant they would whip me with their fine wits, 'till I were as crest-faln as a dry'd pear. I never prosper'd since I forswore myself at *Primero*. Well, if my wind were but long enough to say my prayers, I would repent. Now, whence come you?

SCENE

S C E N E X.

*Enter Mistress Quickly.**Quic.* From the two parties, forsooth.*Fal.* The devil take one party, and his dam the other, and so they shall be both bestow'd. I have suffer'd more for their sakes, more than the villainous inconstancy of man's disposition is able to bear.*Quic.* And have not they suffer'd? yes, I warrant, speciously one of them; mistress *Ford*, good heart, is beaten black and blue, that you cannot see a white spot about her.*Fal.* What tell'st thou me of black and blue? I was beaten my self into all the colours of the rain-bow; and I was like to be apprehended for the witch of *Brainford*; but that my admirable dexterity of wit, counterfeiting the action of a wode' woman, deliver'd me, the knave constable had set me i' th' stocks, i' th' common stocks, for a witch.*Quic.* Sir, let me speak with you in your chamber, you shall hear how things go, and, I warrant, to your content. Here is a letter will say somewhat. Good hearts, what ado is here to bring you together! sure one of you does not serve heav'n well, that you are so cross'd.*Fal.* Come up into my chamber. [*Exeunt.*]

S C E N E XI.

*Enter Fenton and Host.**Host.* Master *Fenton*, talk not to me, my mind is heavy, I will give over all.*Fent.* Yet hear me speak; assist me in my purpose, And, as I am a gentleman, I'll give thee A hundred pound in gold more than your loss.*Host.* I will hear you, master *Fenton*; and I will, at the least, keep your counsel.*Fent.* From time to time I have acquainted you With the dear love I bear to fair *Anne Page*,

Who, mutually, hath answer'd my affection,
 (So far forth as her self might be her chuser)
 Ev'n to my wish. I have a letter from her
 Of such contents, as you will wonder at;
 The mirth whereof's so larded with my matter,
 That neither singly can be manifested,
 Without the shew of both. Fat Sir *John Falstaff*
 Hath a great scene; the image of the jest
 I'll shew you here at large. Hark, good mine host;
 To-night at *Herne's* oak, just 'twixt twelve and one,
 Must my sweet *Nan* present the fairy Queen;
 The purpose why, is here; in which disguise,
 While other jests are something rank on foot,
 Her father hath commanded her to slip
 Away with *Slender*, and with him at *Eaton*
 Immediately to marry; she hath consented.--- Now, Sir,
 Her mother, ever strong against that match,
 And firm for Doctor *Caius*, hath appointed
 That he shall likewise shuffle her away,
 While other sports are tasking of their minds,
 And at the Deanry, where a priest attends,
 Straight marry her; To this her mother's plot
 She, seemingly obedient, likewise hath
 Made promise to the Doctor.--- Now, thus it rests;
 Her father means she shall be all in white,
 And in that dress when *Slender* sees his time
 To take her by the hand, and bid her go,
 She shall go with him.--- Her mother hath intended,
 The better to devote her to the Doctor,
 (For they must all be mask'd and vizarded)
 That, quaint in green, she shall be loose enrob'd,
 With ribbands-pendant, flaring 'bout her head;
 And when the Doctor spies his vantage ripe
 To pinch her by the hand, 'upon that token'
 The maid hath giv'n consent to go with him.
Host. Which means she to deceive? father or mother?
Fent. Both, my good host, to go along with me; And

and on that token

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And here it rests, that you'll procure the vicar
To stay for me at church, 'twixt twelve and one,
And in the lawful name of marrying,
To give our hearts united ceremony.

Hof. Well, husband your device; I'll to the vicar.
Bring you the maid, you shall not lack a priest.

Fent. So shall I evermore be bound to thee;
Beside, I'll make a present recompence. [*Exeunt.*]

S C E N E XII.

Re-enter Falstaff and Mistress Quickly.

Fal. Pr'ythee, no more prating; go, I'll hold. This
is the third time; I hope good luck lyes in odd numbers;
away, go; they say there is divinity in odd numbers, ei-
ther in nativity, chance, or death; away.

Quic. I'll provide you a chain, and I'll do what I can
to get you a pair of horns. [*Exit Mrs. Quickly.*]

Fal. Away, I say, time wears: hold up your head and
mince.

Enter Ford.

How now, master *Brook*? master *Brook*, the matter will
be known to-night, or never. Be you in the park about
mid-night at *Herne's* oak, and you shall see wonders.

Ford. Went you not to her yesterday, Sir, as you told
me you had appointed?

Fal. I went to her, master *Brook*, as you see, like a poor
old man; but I came from her, master *Brook*, like a poor
old woman. That same knave, *Ford* her husband, hath
the finest mad devil of jealousy in him, master *Brook*, that
ever govern'd frenzy. I will tell you, he beat me grie-
vously in the shape of a woman, for in the shape of a man,
master *Brook*, I fear not *Goliath* with a weaver's beam; be-
cause I know also life is a shuttle; I am in haste; go
along with me, I'll tell you all, master *Brook*. Since I
pluckt geese, play'd truant, and whipt top, I knew not
what 'twas to be beaten, 'till lately. Follow me, I'll tell
you

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you strange things of this knave *Ford*, on whom to-night I will be reveng'd, and I will deliver his wife into your hand. Follow; strange things in hand, master *Brook*; follow. [Exeunt.]



A C T V. S C E N E I.

Windsor-Park.

Enter Page, Shallow and Slender.

P A G E.

COME, come; we'll couch i' th' castle-ditch, 'till we see the light of our fairies. Remember, son *Slender*, my daughter.

Slen. Ay forsooth, I have spoke with her, and we have a nay-word how to know one another. I come to her in white and cry mum, she cries budget, and by that we know one another.

Shal. That's good too; but what needs either your mum, or her budget? the white will decipher her well enough. It hath struck ten a-clock.

Page. The night is dark, light and spirits will become it well; heav'n prosper our sport! No 'one' means evil but the devil, and we shall know him by his horns. Let's away; follow me. [Exeunt.]

S C E N E II.

Enter Mistress Page, Mistress Ford and Caius.

Mrs. Page. Mr. Doctor, my daughter is in green; when you see your time, take her by the hand, away with her to the Deanry, and dispatch it quickly; go before into the park; we two must go together.

Caius.

2 man old edit. Warb. emend.

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Caius. I know vat I have to do; adieu. [Exit.]

Mrs. Page. Fare you well, Sir. My husband will not rejoice so much at the abuse of *Falstaff*, as he will chafe at the Doctor's marrying my daughter: but 'tis no matter; better a little chiding, than a great deal of heart-break.

Mrs. Ford. Where is *Nan* now, and her troop of fairies, and the *Welch* devil? 'Evans?

Mrs. Page. They are all couch'd in a pit hard by *Herne's Oak*, with obscur'd lights; which at the very instant of *Falstaff's* and our meeting they will at once display to the night.

Mrs. Ford. That cannot chuse but amaze him.

Mrs. Page. If he be not amaz'd he will be mock'd; if he be amaz'd he will be mock'd.

Mrs. Ford. We'll betray him finely.

Mrs. Page. Against such lewdsters, and their leachery, Those that betray them do no treachery.

Mrs. Ford. The hour draws on; to the Oak, to the Oak. [Exeunt.]

Enter Evans and Fairies.

Eva. Trib, trib, fairies; come and remember your parts: be pold, I pray you, follow me into the pit, and when I give the watch-ords do as I pid you: come, come; trib, trib. [Exeunt.]

S C E N E III.

Enter Falstaff, with a Buck's head on.

Fal. The *Windsor* bell hath struck twelve, the minute draws on; now the hot-blooded gods assist me! Remember, *Jove*, thou wast a bull for thy *Europa*; love set on thy horns. Oh powerful love! that in some respects makes a beast a man; in some other, a man a beast. You were also, *Jupiter*, a swan, for the love of *Leda*: oh omnipotent love! how near the god drew to the complexion

3 *Herne?* . . . old edit. *Theob. emend.*

plexion
beast, C
the fem
When
for me,
think, i
who can
my doe

Mrs.
male-dee

Fal. I
tatoes, I
kissing-c
pest of H

Mrs.
heart.

Fal. I
will keep
low of th
bands.
hunter?
makes re

Mrs. F

Mrs. F

Fal. V

Mrs. F

Fal. I

the oil tha
never' elfe

4 brib'd-l

5 never v

VOL. I

plexion of a goose! A fault done first in the form of a beast, O *Jove*, a beastly fault; and then another fault in the semblance of a fowl; think on't, *Jove*, a foul fault. When gods have hot backs, what shall poor men do? for me, I am here a *Windsor* stag, and the fattest, I think, i' th' forest. Send me a cool rut-time, *Jove*, or who can blame me to piss my tallow? who comes here? my doe?

Enter Mistress Ford and Mistress Page.

Mrs. Ford. Sir *John*? art thou there, my deer? my male-deer?

Fal. My doe with the black scut? let the sky rain potatoes, let it thunder to the tune of *Green-Sleeves*, hail kissing-comfits, and snow eringoes; let there come a tempest of provocation, I will shelter me here.

Mrs. Ford. Mistress *Page* is come with me, sweet heart.

Fal. Divide me like a + 'bribe-buck,' each a haunch; I will keep my sides to my self, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like *Herne* the hunter? why, now is *Cupid* a child of conscience, he makes restitution. As I am a true spirit, welcome.

[*Noise within.*

Mrs. Page. Alas! what noise?

Mrs. Ford. Heav'n forgive our sins!

Fal. What should this be?

Mrs. Ford. *Mrs. Page.* Away, away.

[*The women run out.*

Fal. I think the devil will not have me damn'd, lest the oil that is in me should set hell on fire; he ⁵ would never else cross me thus.

4 brib'd-buck, . . . old edit. Theob. emend.

5 never would

S C E N E IV.

Enter Sir Hugh drest like a Satyr, Quickly and others like Fairies, with tapers.

Quic. Fairies, black, gray, green, and white,
You moon-shine revellers, and shades of night,
You ⁶ 'ouphen'-heirs of fixed destiny,
Attend your office, and your quality.
Crier hobgoblin, make the fairy o-yes.

Eva. Elves, list your names; silence, you airy toys.

[To be spoken with a Welch accent.]

Cricket, to *Windsor* chimneys shalt thou leap:
Where fires thou find'st unrak'd, and hearths unswept,
There pinch the maids as blew as bilbery.
Our radiant Queen hates sluts and sluttery.

Fal. They're fairies, he that speaks to them shall die.
I'll wink and couch; no man their works must eye.

[Lyes down upon his Face.]

Eva. Where's *Bede*? go you, and where you find a
maid

[With a Welch accent.]

That ere she sleep hath thrice her prayers said,
⁷ 'Rein' up the organs of her fantasie,
Sleep she as found as careless infancy!
But those that sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides and shins

Quic. About, about;
Search *Windsor* castle, elves, within and out.
Strew good luck, ouphes, on every sacred room,
That it may stand 'till the perpetual doom,
In ⁸ 'site' as wholesome, as in state 'tis fit;
Worthy the owner, ⁹ 'as' the owner it.
The several chairs of Order look you scour
With juice of balm and ev'ry precious flow'r;
Each fair instalment, coat and sev'ral crest,

⁶ orphan . . . old edit. Warb. emend.

⁷ Raise . . . old edit. Warb. emend.

⁸ state ⁹ and - - - old edit. Warb. emend.

With loyal blazon evermore be blest!
 And nightly-meadow-fairies, look you sing,
 Like to the Garter-compass, in a ring:
 Th' expressure that it bears, green let it be,
 More fertile fresh than all the field to see;
 And, *Hony Soit Qui Mal-y-Pense* write,
 In emrold-tuffs, flow'rs purple, blue and white,
 Like saphire-pearl, and rich embroidery,
 Buckled below fair Knight-hood's bending knee;
 Fairies use flow'rs for their chaactery.
 Away, disperse; but 'till 'tis one a clock
 Our dance of custom round about the Oak
 Of *Herne* the hunter let us not forget.

Eva. Lock hand in hand, your selves in order set:

[*With a Welch accent.*]

And twenty glow-worms shall our lanthorns be
 To guide our measure round about the tree.
 But stay, I smell a man of middle earth.

Fal. Heav'ns defend me from that *Welch* fairy; lest he
 transform me to a piece of cheese! [birth.

Eva. 'Vile' worm, thou wast o'er-look'd even in thy

Quick. With tryal-fire touch me his finger end;
 If he be chaste, the flame will back descend
 And turn him to no pain; but if he start,
 It is the flesh of a corrupted heart.

Eva. A tryal, come.

[*They burn him with their tapers, and pinch him.*
 Come, will this wood take fire?

Fal. Oh, oh, oh!

Quic. Corrupt, corrupt, and tainted in desire;
 About him, fairies, sing a scornful rhyme.
 And as you trip, still pinch him to your time.

The S O N G.

Fie on simple phantasie:

Fie on lust and luxury:

U 2

Lust

Wid
 i Vild

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*Lust is but 'i' th' blood' a fire,
Kindled with unchaste desire,
3 'Fed in the heart,' whose flames aspire,
As thoughts do blow them higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
'Till candles, and star-light, and moon-shine be out.*

[He offers to run out.]

S C E N E V.

Enter Page, Ford, &c. They lay hold on him.

Page. Nay, do not fly, I think I've watcht you now:
Will none but *Herne* the hunter serve your turn?

Mrs. Page. I pray you, come, hold up the jest no higher.
Now, good Sir *John*, how like you *Windsor* wives?
See you these, husbands? do not these fair Oaks

[Pointing to the horns.]

Become the forest better than the town?

Ford. Now, Sir, who's a cuckold now? master *Brook*
Falstaff's a knave, a cuckoldy knave, here are his horns:
master *Brook*; and, master *Brook*, he hath enjoy'd no-
thing of *Ford's* but his buck-basket, his cudgel, and
twenty pounds of mony, which must be paid to master
Brook; his horses are arrested for it, master *Brook*.

Mrs. Ford. Sir *John*, we have had ill luck; we could
never meet. I will never take you for my love again, but
I will always count you my deer.

Fal. I do begin to perceive that I am made an ass.

Ford. Ay, and an ox too: both the proofs are extant.

Fal. And these are not fairies: I was three or four times
in the thought they were not fairies, and yet the guiltiness
of my mind, 4 'with the sudden surprize' of my powers
drove the grossness of the foppery into a receiv'd belief
in despite of the teeth of all rhyme and reason, that the

2 a bloody

3 Fed in heart,

4 the sudden surprize

were fa
when 't
Eva
fires, a
Ford
Eva.
Ford
able to
Fal.
it wants
am I ric
comb of
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Eva.
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Fal.
taunt of
to be the
Mrs.
would h
and thou
to hell,
light?
Ford.
Mrs.
Page.
Ford.
Page.
Ford.
Eva.
sacks an
swearings
Fal. V
me, I an
flannel;
as you w
Ford.
Mr. Bro

The Merry Wives of Windsor. 293

were fairies. See now how wit may be made a jack-a-lent, when 'tis upon ill employment.

Eva. Sir *John Falstaff*, serve Got, and leave your desires, and fairies will not pinse you.

Ford. Well said, fairy *Hugh*.

Eva. And leave you your jealousies too, I pray you.

Ford. I will never mistrust my wife again, 'till thou art able to woo her in good *English*.

Fal. Have I laid my brain in the sun and dry'd it, that it wants matter to prevent so gross o'er-reaching as this? am I ridden with a *Welch* goat too? shall I have a coxcomb of frize? 'tis time I were choak'd with a piece of toasted cheese.

Eva. Seefe is not good to give putter; your pelly is all putter.

Fal. Seefe and putter? have I liv'd to stand in the taunt of one that makes fritters of *English*? this is enough to be the decay of lust and late-walking, through the realm.

Mrs. Page. Why, Sir *John*, do you think, though we would have thrust virtue out of our hearts by the head and shoulders, and have given our selves without scruple to hell, that ever the devil could have made you our delight?

Ford. What, a hodge-pudding? a bag of flax?

Mrs. Page. A puffed man?

Page. Old, cold, wither'd, and of intolerable entrails?

Ford. And one that is as slanderous as Satan?

Page. And as poor as *Job*?

Ford. And as wicked as his wife?

Eva. And given to fornications, and to taverns, and sacks and wines and metheglins, and to drinkings, and swearings, and starings, pribbles and prabbles?

Fal. Well, I am your theme; you have the start of me, I am dejected; I am not able to answer the *Welch* flannel; ignorance it self is a plummet o'er me; use me as you will.

Ford. Marry, Sir, we'll bring you to *Windsor* to one Mr. *Brook*, that you have cozen'd of money, to whom

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you should have been a pander: over and above that you have suffer'd, I think, to repay that mony will be a biting affliction,

Page. Yet be cheerful, Knight, thou shalt eat a posset to-night at my house, where I will desire thee to laugh at my wife, that now laughs at thee. Tell her Mr. *Slender* hath marry'd her daughter.

Mrs. Page. Doctors doubt that; if *Anne Page* be my daughter, she is, by this, Doctor *Gaius*'s wife.

S C E N E VI.

Enter Slender.

Slen. What hoe! hoe! father *Page*!

Page. Son, how now? how now, son, have you dispatch'd?

Slen. Dispatch'd? I'll make the best in *Gloucestershire* know on't; would I were hang'd la, else.

Page. Of what, son?

Slen. I came yonder at *Eaton* to marry mistress *Anne Page*, and she's a great lubberly boy. If it had not been i'th' church, I would have swing'd him, or he should have swing'd me. If I did not think it had been *Anne Page*, would I might never stir, and 'tis a post-master's boy.

Page. Upon my life, then you took the wrong.

Slen. What need you tell me that? I think so, when I took a boy for a girl: if I had been marry'd to him, for all he was in woman's apparel, I would not have had him.

Page. Why, this is your own folly. Did not I tell you how you should know my daughter by her garments?

Slen. I went to her in white and cry'd mum, and she cry'd budget, as *Anne* and I had appointed, and yet it was not *Anne*, but a post-master's boy.

Mrs. Page. Good *George*, be not angry; I knew of your purpose, turn'd my daughter into green, and indeed she is now with the Doctor at the Deanry, and there marry'd.

S C E N E

S C E N E VII.

Enter Caius.

Caius. Ver is mistress *Page*? by gar, I am cozen'd, I ha' marry'd one garfoon, a boy; one peasant, by gar. A boy; it is not *Anne Page*, by gar, I am cozen'd.

Mrs. Page. Why? did you not take her in green?

Caius. Ay, by gar, and 'tis a boy; by gar, I'll raise all *Windsor*.

Ford. This is strange: who hath got the right *Anne*?

Page. My heart misgives me; here comes Mr. *Fenton*.

Enter Fenton and Anne Page.

How now, Mr. *Fenton*?

Anne. Pardon, good father; good my mother, pardon.

Page. Now, mistress, how chance you went not with Mr. *Slender*?

Mrs. Page. Why went you not with Mr. Doctor, maid?

Fent. You do amaze her. Hear the truth of it. You would have marry'd her most shamefully, Where there was no proportion held in love: The truth is, she and I, long since contracted, Are now so sure that nothing can dissolve us. Th' offence is holy that she hath committed, And this deceit loses the name of craft, Of disobedience, or unduteous title; Since therein she doth evitate and shun A thousand irreligious curfed hours Which forced marriage would have brought upon her.

Ford. Stand not amaz'd, here is no remedy. In love, the heav'ns themselves do guide the state; Mony buys lands, and wives are sold by fate.

Fal. I am glad, tho' you have ta'en a special stand to strike at me, that your arrow hath glanc'd. joy!

Page. Well, what remedy? *Fenton*, heav'n give thee What cannot be eschew'd, must be embrac'd.

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Eva. [*To Fenton aside.*] I will dance and eat plums at your wedding.

Fal. When night-dogs run, all sorts of deer are chac'd.

Mrs. Page. Well, I will muse no further. *Mr. Fenton,* Heav'n give you many, many merry days!

Good husband, let us every one go home,
And laugh this sport o'er by a country fire,
Sir John and all.

Ford. Let it be so; — *Sir John,*
To master *Brook* you yet shall hold your word;
For he, to-night, shall lye with mistress *Ford.*

[*Exeunt omnes.*]





M E A S U R E

FOR

M E A S U R E.



DRAMATIS PERSONÆ.

VINCENTIO, *Duke of Vienna.*

Angelo, *Lord-deputy in the Duke's absence.*

Escalus, *an antient Lord, joint Deputy with Angelo.*

Claudio, *a young Gentleman.*

Lucio, *a Fantastick.*

Two Gentlemen.

Varrius, *a Gentleman, Servant to the Duke.*

Provost.

Thomas, } *two Friars.*

Peter, }

Elbow, *a simple Constable.*

Froth, *a foolish Gentleman.*

Clown, *Servant to Mrs. Over-don.*

Abhorson, *an Executioner.*

Barnardine, *a dissolute Prisoner.*

Isabella, *Sister to Claudio.*

Mariana, *betrothed to Angelo.*

Juliet, *beloved of Claudio.*

Francisca, *a Nun.*

Mrs. Over-don, *a Bawd.*

Guards, Officers, and other Attendants.

SCENE *Vienna.*

The Story is taken from Cinthio's Novels. Dec. 8. Nov. 5.

Pope

ME A



MEASURE *for* MEASURE.

A C T I S C E N E I.

A P A L A C E.

Enter Duke, Escalus, and Lords.

D U K E.

Escalus!



Escal. My lord.

Duke. Of Government the properties t' unfold
Would seem in me t' affect speech and discourse;
Since I am not to know, that your own science
Exceeds, in that, the lists of all advice
My strength can give you; then no more remains,
But that to your sufficiency you joyn
A will to serve us as your worth is able,
And let them work. The nature of our people,
Our city's institutions, and the terms
Of common justice, y'are as pregnant in,
As art and practice hath enriched any
That we remember, There is our commission,

From

But that to your sufficiency you add
Due diligence, as your worth is able;
And let them work.

300 MEASURE *for* MEASURE.

From which we would not have you warp. Call hither,
[*To the Attendants.*]

I say, bid come before us *Angelo*:

What figure of us think you he will bear?

For you must know, we have with special soul

Elected him our absence to supply;

Lent him our terror, drest him with our love;

And giv'n his deputation all the organs

Of our own power: say, what think you of it?

Escal. If any in *Vienna* be of worth
To undergo such ample grace and honour,
It is lord *Angelo*.

S C E N E II.

Enter Angelo.

Duke. Look where he comes.

Ang. Always obedient to your Grace's will,
I come to know your pleasure.

Duke. *Angelo,*

There is a kind of character in thy life,

That, to th' observer, doth thy history

Fully unfold: thy self and thy belongings

Are not thine own so proper, as to waste

Thy self upon thy virtues, ² 'them' on thee:

Heav'n doth with us, as we with torches do,

Not light them for themselves: for if our virtues

Did not go forth of us, 'twere ³ 'all as if'

We had them not. Spirits are not finely touch'd,

But to fine issues; nature never lends

The smallest scruple of her excellence,

But, like a thrifty goddess, she determines

Her self the glory of a creditor,

Both thanks, and use. But I do bend my speech

To one that can ⁴ 'in my part me advertise;'

Hold therefore, *Angelo*: [*Giving him his commission.*]

In our remove, be thou at full our self.

² they

³ alike as if

⁴ my part in him advertise;

Mor

Mortality and mercy in *Vienna*
Live in thy tongue and heart: old *Escalus*,
Though first in question, is thy secondary.
Take thy commission.

Ang. Now, good my lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp't upon it.

Duke. Come, no more evasion:
We have with a prepar'd and leaven'd choice
Proceeded to you; therefore take your honours.
Our haste from hence is of so quick condition,
That it prefers it self, and leaves unquestion'd
Matters of needful value. We shall 'write,
As time and our concernings shall importune,
How it goes with us, and do look to know
What doth befall you here. So fare you well.
To th' hopeful execution do I leave you
Of our commission.

Ang. Yet give leave, my lord,
That we may bring you something on the way.

Duke. My haste may not admit it;
Nor need you, on mine honour, have to do
With any scruple; your scope is as mine own,
So to enforce, or qualify the law,
As to your soul seems good. Give me your hand;
I'll privily away. I love the people,
But do not like to stage me to their eyes:
Though it do well, I do not relish well
Their loud applause, and *Ave's* vehement:
Nor do I think the man of safe discretion
That does affect it. Once more fare you well.

Ang. The heav'ns give safety to your purposes!

Escal. Lead forth and bring you back in happiness!

Duke. I thank you, fare you well. [Exit:

Escal. I shall desire you, Sir, to give me leave
To have free speech with you; and it concerns me

To

5 write to you,

302 MEASURE for MEASURE.

To look into the bottom of my place:
A pow'r I have, but of what strength and nature
I am not yet instructed.

Ang. 'Tis so with me: let us withdraw together,
And we may soon our satisfaction have
Touching that point.

Escal. I'll wait upon your honour.

[*Exeunt*]

S C E N E III.

The Street.

Enter Lucio, and two Gentlemen.

Lucio. IF the Duke, with the other Dukes, come not to
composition with the King of *Hungary*, why then
all the Dukes fall upon the King.

1 Gent. Heav'n grant us its peace, but not the King of
Hungary's!

2 Gent. Amen!

Lucio. Thou conclud'st like the sanctimonious pyrate,
that went to sea with the ten commandments, but scrap'd
one out of the table.

2 Gent. Thou shalt not steal?

Lucio. Ay, that he raz'd.

1 Gent. Why, 'twas a commandment to command the
captain and all the rest from their functions; they put forth
to steal: there's not a soldier of us all, that in the thank-
giving ⁶ 'after' meat ⁷ 'doth' relish the petition well that
prays for Peace.

2 Gent. I never heard any soldier dislike it.

Lucio. I believe thee: for I think thou never wast where
grace was said.

2 Gent. No? a dozen times at least.

1 Gent. What? in meeter?

Lucio. ⁸ 'Not in any profession, or in any language, ⁹ I
think, or in any religion.'

1 2 Gent.

⁶ before

⁷ do

⁸ In any proportion,

⁹ *1 Gent.* I think, or in any religion.

MEASURE for MEASURE. 303

¹/₂ Gent. And why not? grace is grace, despite of all
controversie.

Lucio. As for example, thou thy self art a wicked
villain, despite of all grace.

²/₂ Gent. Well; there went but a pair of sheers be-
tween us.

Lucio. I grant; as there may between the lists and the
velvet. Thou art the list.

³/₂ Gent. And thou the velvet; thou art good velvet;
thou'rt a three-pil'd piece, I warrant thee: I had as lief be
a list of an *English* kersey, as be pil'd, as thou art pil'd,
for a *French* velvet. Do I speak feelingly now?

Lucio. I think thou dost; and indeed with most painful
feeling of thy speech: I will, out of thine own confession,
learn to begin thy health; but, whilst I live, forget to drink
after thee.

⁴/₂ Gent. I think I have done my self wrong, have I
not?

⁵/₁ Gent. Yes, that thou hast; whither thou art tainted,
or free.

S C E N E IV.

Bawd, coming at a distance.

Lucio. Behold, behold, where Madam *Mitigation* comes.

¹ Gent. I have purchas'd as many diseases under her
roof, as come to ---

² Gent. To what, pray?

¹ Gent. Judge.

² Gent. To three thousand dollars ^a a year.

¹ Gent. Ay, and more.

Lucio. A *French* crown more. ^b

¹ Gent.

(a) A quibble intended between dollars and dolours.

(b) Alluding to the venereal scab upon the head call'd Corona
Veneris. Theobald.

¹ Lucio. Ay, why not? grace is grace, despite of all controversie.
As for example, &c.

² ¹ Gent. Well; &c.

³ ¹ Gent.

⁴ ¹ Gent.

⁵ ² Gent.

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1 Gent. Thou art always figuring diseases in me; but thou art full of error; I am found.

Lucio. Nay, not, as one would say, healthy; but so found, as things that are hollow; thy bones are hollow; impiety hath made a feast of thee.

1 Gent. How now, which of your hips has the most profound sciatica?

Bawd. Well, well; there's one yonder arrested, and carry'd to prison, was worth five thousand of you all. [To the Bawd]

1 Gent. Who's that, I pr'ythee?

Bawd. Marry, Sir, that's *Claudio*, Signior *Claudio*.

1 Gent. *Claudio* to prison? 'tis not so.

Bawd. Nay, but I know 'tis so; I saw him arrested; saw him carry'd away; and which is more, within these three days his head is to be chopt off.

Lucio. But, after all this fooling, I would not have it so: art thou sure of this?

Bawd. I am too sure of it; and it is for getting Madam *Julietta* with child.

Lucio. Believe me, this may be; he promised to meet me two hours since, and he was ever precise in promise-keeping.

2. Gent. Besides, you know it draws something near to the speech we had to such a purpose.

1 Gent. But most of all agreeing with the proclamation.

Lucio. Away, let's go learn the truth of it. [Exeunt]

Bawd. Thus, what with the war, what with the sweat, what with the gallows, and what with poverty, I am custom-shrunk. How now? what's the news with you?

S C E N E V.

Enter Clown.

Clown. Yonder man is carry'd to prison.

Bawd. Well; what has he done?

Clown. A woman.

Bawd. But what's his offence?

Clown. Groping for trouts in a peculiar river.

Bawd.
Clown.
You ha
Bawd.
Clown.
pluck'd
Bawd.
Clown.
too, but
Bawd.
pull'd d
Clown.
Bawd.
wealth;
Clown.
clients;
change
there wil
eyes alm
Bawd.
draw.
Clown.
to prison

Enter

Claud.
Bear me
Prov.
But from
Claud.
Make us
'T th' v
On whom
VOL. I
6 The v

Bawd. What? is there a maid with child by him?

Clown. No; but there's a woman with maid by him. You have not heard of the proclamation, have you?

Bawd. What proclamation, man?

Clown. All houses in the suburbs of *Vienna* must be pluck'd down.

Bawd. And what shall become of those in the city?

Clown. They shall stand for seed; they had gone down too, but that a wise burger put in for them.

Bawd. But shall our houses of resort in the suburbs be pull'd down?

Clown. To the ground, mistress.

Bawd. Why, here's a change indeed in the commonwealth; what shall become of me?

Clown. Come, fear not you; good counsellors lack no clients; though you change your place, you need not change your trade: I'll be your tapster still. Courage, there will be pity taken on you; you that have worn your eyes almost out in the service, you will be considered.

Bawd. What's to do here, *Thomas Tapster*? let's withdraw.

Clown. Here comes Signior *Claudio*, led by the Provost to prison; and there's Madam *Juliet*.

[*Exeunt Bawd and Clown.*]

S C E N E VI.

Enter Provost, Claudio, Juliet, and Officers. Lucio and two Gentlemen.

Claud. Fellow, why dost thou show me thus to th' world? Bear me to prison, where I am committed.

Prov. I do it not in evil disposition, But from lord *Angelo* by special charge.

Claud. Thus can the Demi-god Authority Make us pay down, for our offence, by weight; 'T' th' words' of heav'n, on whom it will, it will; On whom it will not, so; yet still 'tis just.

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X

Lucio.

* The words . . . *old edit. Warb. amend.*

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Lucio. Why, how now, *Claudio*? whence comes this restraint?

Claud. From too much liberty, my *Lucio*, liberty;
As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint: our natures do pursue
(Like rats that ravin down their proper bane,)
A thirsty evil, and when we drink, we die.

Lucio. If I could speak so wisely under an arrest, I
would send for certain of my creditors; and yet, to say the
truth, I had as lief have the foppery of freedom, as the
morality of imprisonment: what's thy offence, *Claudio*?

Claudio. What but to speak of would offend again.

Lucio. What is't, murder?

Claud. No.

Lucio. Letchery?

Claud. Call it so.

Prov. Away, Sir, you must go.

Claud. One word, good friend: *Lucio*, a word with you.

Lucio. A hundred; if they'll do you any good:
Is lechery so look'd after?

Claud. Thus stands it with me; upon a true contract
I got possession of *Julietta's* bed,
You know the lady, she is fast my wife,
Save that we do the denunciation lack
Of outward order. This we came not to,
Only for propagation of a dowre
Remaining in the coffer of her friends,
From whom we thought it meet to hide our love
'Till time had made them for us. But it chanches,
The stealth of our 'mutual' entertainment,
With character too gross, is writ in *Juliet*.

Lucio. With child, perhaps?

Claud. Unhappily, even so.

And the new Deputy now for the Duke,
(Whether it be the fault and glimpse of newness;
Or whether that the body publick be

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'I'll to h
Claud.

8 it is;
2 As for
3 I'll to

A horse whereon the governor doth ride,
Who newly in the seat, that it may know
He can command, lets it strait feel the spur;
Whether the tyranny be in his place,
Or in his eminence that fills it up,
I stagger in: but) this new governor
Awakes me all th' enrolled penalties
Which have like unscour'd armour hung by th' wall
So long, that nineteen zodiacks have gone round,
And none of them been worn; and for a name,
Now puts the drowsie and neglected act
Freshly on me; 'tis surely for a name.

Lucio. I warrant, ⁸ 'so it is; and thy head stands
So tickle on thy shoulders, that a milk-maid,
If she ⁹ 'be but in love, may sigh it off.
Send after the duke, and appeal to him.

Claud. I have done so, but he's not to be found.
I pr'ythee, *Lucio*, do me this kind service:
This day my sister should the cloister enter,
And there receive her approbation.
Acquaint her with the danger of my state,
Implore her in my voice, that she make friends
To the strict Deputy; bid her self assay him,
I have great hope in that; for in her youth
There is a prone and speechless dialect,
Such as moves men: beside, she hath prosp'rous art
When she will play with reason and discourse,
And well she can persuade.

Lucio. I pray she may;
As well for the encouragement of the like,
Which else would stand ¹ 'on' grievous imposition;
'As for thy life, which I'd be sorry should be
Thus foolishly lost at a game of tick-tack.
'I'll to her strait.'

Claud. I thank you, good friend *Lucio*.

X 2

Lucio

⁸ it is; ⁹ be in love, ¹ under
² As for the enjoying of thy life, who I would
³ I'll to her.

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Lucio. Within two hours.

Claud. Come, officer, away.

[*Exeunt.*]

S C E N E VII.

A MONASTERY.

Enter Duke and Friar Thomas.

Duke. NO; holy father, throw away that thought,
Believe not that the dribbling dart of love
Can pierce a compleat breast: why I desire thee
To give me secret harbour, hath a purpose
More grave and wrinkled than the aims and ends
Of burning youth.

Fri. May your Grace speak of it?

Duke. My holy Sir, none better knows than you
How I have ever lov'd the life remov'd;
And held in idle price to haunt assemblies,
Where youth, and cost, and witless bravery keep.
I have deliver'd to lord *Angelo*
(A man of stricture and firm abstinence)
My absolute pow'r and place here in *Vienna*,
And he supposes me travell'd to *Poland*;
For so I've strew'd it in the common ear,
And so it is receiv'd: now, pious Sir,
You will demand of me, why I do this?

Fri. Gladly, my lord.

Duke. We have strict statutes and most biting laws,
(The needful bits and curbs for head-strong ⁴ 'steeds)
Which for this ⁵ 'nineteen' years we have let ⁶ 'sleep;
Even like an o'er-grown lion in a cave,
That goes not out to prey: now, as fond fathers
Having bound up the threat'ning twigs of birch,
Only to stick it in their children's sight,

⁴ Weeds . . . old edit. *Theob. emend.*

⁵ fourteen . . . old edit. *Theob. emend.*

⁶ slip; . . . *Theob. emend.*

For terror, not to use; in time the rod
Becomes more mock'd than fear'd: so our decrees,
Dead to infliction, to themselves are dead,
And liberty plucks justice by the nose;
The baby beats the nurse, and quite athwart
Goes all decorum.

Fri. It rested in your Grace
T' unloose this ty'd-up justice, when you pleas'd:
And it in you more dreadful would have seem'd
Than in lord *Angelo*.

Duke. I fear, too dreadful.
Sith 'twas my fault to give the people scope,
'T would be my tyranny to strike and gall them
For what I bid them do. For we bid this
When evil deeds have their permissive pass,
And not the punishment. Therefore, my father,
I have on *Angelo* impos'd the office:
Who may in th' ambush of my name strike home,
And yet, my nature never in the fight
'To do it slander: To behold his sway,
I will, as 'twere a brother of your order,
Visit both Prince and people; therefore pr'ythee
Supply me with the habit, and instruct me
How I may formally my person bear
Like a true *Friar*. More reasons for this action
At your more leisure shall I render you;
Only this one: lord *Angelo* is precise,
Stand at a guard with envy, scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone: hence shall we see,
If power change purpose, what our seemers be. [*Exeunt.*]

7 So do in slander: And to

S C E N E VIII.

A N U N N E R Y.

*Enter Isabella and Francisca.**Ifab.* **A**ND have you Nuns no farther privileges?*Nun.* Are not these large enough?*Ifab.* Yes truly; I speak not as desiring more,
But rather wishing a more strict restraint
Upon the sister votarists of Saint *Clare*.*Lucio within.**Lucio.* Hoa! peace be in this place!*Ifab.* Who's that which calls?*Nun.* It is a man's voice: gentle *Ifabella*,
Turn you the key, and know his business of him;
You may; I may not; you are yet unsworn:
When you have vow'd, you must not speak with men
But in the presence of the Prioress;
Then if you speak, you must not shew your face,
Or if you shew your face, you must not speak.
He calls again; I pray you, answer him. [*Exit Francisca*]*Ifab.* Peace and prosperity! who is't that calls?*Enter Lucio.**Lucio.* Hail, virgin, if you be, as those cheek-roses
Proclaim you are no less, can you so stead me,
As bring me to the sight of *Ifabella*,
A novice of this place, and the fair sister
To her unhappy brother *Claudio*?*Ifab.* Why her unhappy brother? let me ask
The rather, for I now must make you know
I am that *Ifabella*, and his sister.*Lucio.* Gentle and fair, your brother kindly greets you
Not to be weary with you, he's in prison.*Ifab.*

Ifab.
Lucio
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MEASURE *for* MEASURE. 311

Ifab. Wo me, for what?

Lucio. For that, which, if my self might be his judge,
He should receive his punishment in thanks;
He hath got his friend with child.

Ifab. Sir, make me not your story.

Lucio. I would not, tho' 'tis my familiar sin
With maids to seem the lapwing^a, and to jest,
Tongue far from heart, play with all virgins so.
I hold you as a thing en-sky'd and fainted,
By your renouncement an immortal spirit,
And to be talk'd with in sincerity,
As with a faint.

Ifab. You do blaspheme the good, in mocking me.

Lucio. Do not believe it. Fewness and truth, 'tis thus;
Your brother and his lover having embrac'd,
As those that feed grow full, as blossoming time
⁸ 'Doth from the seedness the bare fallow bring'
To teeming foison; so her plenteous womb
Expresseth ⁹ 'its' full tilth, and husbandry.

Ifab. Some one with child by him? my cousin *Juliet*?

Lucio. Is she your cousin?

Ifab. Adoptedly, as school-maids change their names,
By vain, tho' apt, affection.

Lucio. She it is.

Ifab. Let him then marry her.

Lucio. This is the point.

The Duke is very strangely gone from hence;
Bore many gentlemen, my self being one,
In hand and hope of action; but we learn,
By those that know the very nerves of state,
His givings out were of an infinite distance
From his true-meant design. Upon his place,
And with full line of his authority,
Governs lord *Angelo*; a man whose blood
Is very snow-broth, one who never feels

X 4

The

(a) *The Lapwings fly with seeming fright and anxiety far from
their nests to deceive those who seek their young.*

8 That from the seedness the bare fallow brings

9 his

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The wanton stings and motions of the sense;
But doth rebate and blunt his natural edge
With profits of the mind, study and fast.
He, to give fear to use and liberty,
Which have long time run by the hideous law
As mice by lions; hath pickt out an act,
Under whose heavy sense your brother's life
Falls into forfeit; he arrests him on it,
And follows close the rigor of the statute,
To make him an example; all hope's gone,
Unless you have the grace by your fair prayer
To soften *Angelo*; and that's my pith
Of business betwixt you and your poor brother.

Isab. Doth he so seek his life?

Lucio. H'as censur'd him
Already, 'and, I hear, the provost hath
A warrant for his execution.

Isab. Alas! what poor ability's in me
To do him good?

Lucio. Assay the power you have,

Isab. My power alas! I doubt.

Lucio. Our doubts are traitors,
'And make us lose the good we oft might win,
By fearing to attempt. Go to lord *Angelo*,
And let him learn to know, when maidens sue
Men give like Gods; but when they weep and kneel,
All their petitions are as truly theirs,
As they themselves would owe them.

Isab. I'll see what I can do.

Lucio. But speedily.

Isab. I will about it strait;
No longer staying, but to give the mother
Notice of my affair. I humbly thank you;
Commend me to my brother: soon at night
I'll send him certain word of my success,

Lucio. I take my leave of you.

Isab. Good Sir, adieu.

[*Exeunt.*]

A C T

and, as I hear,



ACT II. SCENE I.

The PALACE.

Enter Angelo, Escalus, a Justice, and Attendants.

ANGELO.

WE must not make a scare-crow of the law,
Setting it up to fear the birds of prey,
And let it keep one shape, 'till custom make it
Their perch, and not their terror.

Escal. Ay, but yet
Let us be keen, and rather cut a little,
Than fall, and bruise to death. Alas! this gentleman,
Whom I would save, had a most noble father;
Let but your honour know, whom I believe
To be most strait in virtue, ² 'whether' in
The working of your own affections,
Had time coher'd with place, or place with wishing,
Or that the resolute acting of your blood
Could have attain'd th' effect of your own purpose,
Whether you had not sometime in your life
Err'd in this point ³ 'you censure now in him,'
And pull'd the law upon you.

Ang. 'Tis one thing to be tempted, *Escalus*,
Another thing to fall. I not deny
The jury passing on the prisoner's life
May in the sworn twelve have a thief or two,
Guiltier than him they try; what's open made
To justice, ⁴ 'that it seizes on.' What know
The laws that thieves do pass on thieves? ⁵ 'tis pregnant,
The jewel that we find, we stoop and take't,

Be-

² that

³ which now you censure him,

⁴ that justice seizes on,

⁵ 'tis very pregnant,

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Because we see it; but what we do not see,
We tread upon, and never think of it.
You may not so extenuate his offence,
For I have had such faults; but rather tell me
When I, that censure him, do so offend,
Let mine own judgment pattern out my death,
And nothing come in partial. He must die.

Enter Provost.

Escal. Be't as your wisdom will.

Ang. Where is the *Provost*?

Prov. Here, if it like your honour.

Ang. See that *Claudio*

Be executed by nine to-morrow morning.

Bring him his confessor, let him be prepar'd,

For that's the utmost of his pilgrimage. [*Exit Provost.*]

Escal. Well, heav'n forgive him! and forgive us all!

Some rise by sin, and some by virtue fall:

Some run through brakes of vice, and answer none;

And some condemned for 'one' fault alone.

S C E N E II.

Enter Elbow, Froth, Clown, and Officers.

Elb. Come, bring them away; if these be good people
in a common-weal, that do nothing but use their abuses
in common houses, I know no law; bring them away.

Ang. How now, Sir, what's your name? and what's
the matter?

Elb. If it please your honour, I am the poor Duke's
constable, and my name is *Elbow*; I do lean upon justice,
Sir, and do bring in here before your good honour two
notorious benefactors.

Ang. Benefactors? well; what benefactors are they?
are they not malefactors?

Elb. If it please your honour, I know not well what
they are; but precise villains they are, that I am sure of
and

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and void of all profanation in the world, that good christians ought to have.

Escal. This comes off well; here's a wise officer.

Ang. Go to: what quality are you of? *Elbow* is your name? Why dost thou not speak, *Elbow*?

Clown. He cannot, Sir; he's out at elbow.

Ang. What are you, Sir?

Elb. He, Sir? a tapster, Sir; parcel-bawd; one that serves a bad woman; whose house, Sir, was, as they say, pluckt down in the suburbs; and now she professes a hot-house; which, I think, is a very ill house too.

Escal. How know you that?

Elb. My wife, Sir, whom I detest before heav'n and your honour.

Escal. How! thy wife?

Elb. Ay, Sir; whom I thank heav'n is an honest woman.

Escal. Dost thou detest her therefore?

Elb. I say, Sir, I will detest my self also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

Escal. How dost thou know that, constable?

Elb. Marry, Sir, by my wife; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanness there.

Escal. By 'that' woman's means?

Elb. Ay, Sir, by mistress *Over-don*'s means; but as she spit in his face, so she defy'd him.

Clown. Sir, if it please your honour, this is not so.

Elb. Prove it before these varlets here, thou honourable man, prove it.

Escal. Do you hear how he misplaces?

Clown. Sir, she came in great with child; and longing (savouring your honour's reverence) for stew'd prunes; we had but two in the house, which at that very instant time stood, as it were, in a fruit-dish, a dish of some three pence; (your honours have seen such dishes, they are not *China* dishes, but very good dishes.)

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Escal. Go to, go to; no matter for the dish, Sir.

Clown. No indeed, Sir, not of a pin; you are therein in the right: but to the point; as I say, this mistress *Elbow*, being, as I say, with child, and being great belly'd, and longing, as I said, for prunes; and having no more in the dish, as I said; master *Froth* here, this very man, having eaten the rest, as I said, and, as I say, paying for them very honestly; for, as you know, master *Froth*, I could not give you three pence again.

Froth. No indeed.

Clown. Very well; you being then, if you be remembered, cracking the stones of the foresaid prunes.

Froth. Ay, so I did indeed.

Clown. Why, very well; I telling you then, if you be remembered, that such a one, and such a one, were past cure of the thing you wot of, unless they kept good diet, as I told you.

Froth. All this is true.

Clown. Why, very well then.

Escal. Come, you are a tedious fool; to the purpose: what was done to *Elbow's* wife, that he hath cause to complain of? come to what was done to her.

Clown. Sir, your honour cannot come to that yet.

Escal. No, Sir, I mean it not.

Clown. Sir, but you shall come to it, by your honour's leave: and I beseech you, look into master *Froth* here, Sir, a man of fourscore pound a year; whose father dy'd at *Hallowmas*. Was't not at *Hallowmas*, master *Froth*?

Froth. All-holland eve.

Clown. Why, very well; I hope here be truths. He, Sir, sitting, as I say, in a lower chair, Sir; 'twas in the bunch of grapes, where indeed you have a delight to sit, have you not?

Froth. I have so, because it is an open room, and good for winter.

Clown. Why, very well then; I hope here be truths.

Ang. This will last out a night in *Russia*, When nights are longest there. I'll take my leave,

And

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MEASURE *for* MEASURE. 317

And leave you to the hearing of the cause,
Hoping you'll find good cause to whip them all. [*Exit.*]

S C E N E III.

Escal. I think no less. Good-morrow to your lordship. Now, Sir, come on: what was done to *Elbow's* wife, once more?

Clown. Once, Sir? there was nothing done to her once.

Elb. I beseech you, Sir, ask him what this man did to my wife.

Clown. I beseech your honour, ask me.

Escal. Well, Sir, what did this gentleman to her?

Clown. I beseech you, Sir, look in this gentleman's face; good master *Froth*, look upon his honour; 'tis for a good purpose; doth your honour mark his face?

Escal. Ay, Sir, very well.

Clown. Nay, I beseech you, mark it well.

Escal. Well, I do so.

Clown. Doth your honour see any harm in his face?

Escal. Why, no.

Clown. I'll be suppos'd upon a book, his face is the worst thing about him: good then; if his face be the worst thing about him, how could master *Froth* do the constable's wife any harm? I would know that of your honour.

Escal. He's in the right; constable, what say you to it?

Elb. First, an it like you, the house is a respected house; next, this is a respected fellow; and his mistress is a respected woman.

Clown. By this hand, Sir, his wife is a more respected person than any of us all.

Elb. Varlet, thou liest; thou liest, wicked varlet; the time is yet to come, that she was ever respected with man, woman, or child.

Clown. Sir, she was respected with him before he marry'd with her.

Escal.

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Escal. Which is the wiser here; *Justice* or *Iniquity*? Is this true?

Elb. O thou caitiff! O thou varlet! O thou wicked ^a *Hannibal*! I respected with her, before I was marry'd to her? If ever I was respected with her, or she with me, let not your worship think me the poor Duke's officer; prove this, thou wicked ^a *Hannibal*, or I'll have mine action of battery on thee.

Escal. If he took you a box o' th' ear, you might have your action of slander too.

Elb. Marry, I thank your good worship for it: what is't your woship's pleasure I shall do with this wicked caitiff?

Escal. Truly, officer, because he hath some offences in him, that thou wouldst discover if thou couldst, let him continue in his courses, 'till thou know'st what they are.

Elb. Marry, I thank your worship for it; thou feelt, thou wicked varlet now, what's come upon thee. Thou art to continue now, thou varlet; thou art to continue.

Escal. Where were you born, friend? [To Froth]

Froth. Here in *Vienna*, Sir.

Escal. Are you of fourscore pounds a year?

Froth. Yes, an't please you, Sir.

Escal. So. What trade are you of, Sir? [To the Clown]

Clown. A tapster, a poor widow's tapster.

Escal. Your mistress's name?

Clown. Mrs. *Over-don*.

Escal. Hath she had any more than one husband?

Clown. Nine, Sir: *Over-don* by the last.

Escal. Nine? Come hither to me, master *Froth*: master *Froth*, I would not have you acquainted with tapsters; they will draw you, master *Froth*, and you will hang them. Get you gone, and let me hear no more of you.

Froth. I thank your worship; for mine own part, I never come into any room in a taphouse, but I am drawn in.

Escal. Well; no more of it, master *Froth*; farewell.

[Exit Froth]

SCENE

(a) He means to say Animal.

S C E N E IV.

Come you hither to me, master tapster; what's your name, master tapster?

Clown. Pompey.

Escal. What else?

Clown. Bum, Sir.

Escal. Troth, and your bum is the greatest thing about you, so that, in the beastliest sense, you are *Pompey* the great. *Pompey*, you are partly a bawd, *Pompey*; howsoever you colour it in being a tapster; are you not? come, tell me true, it shall be the better for you.

Clown. Truly, Sir, I am a poor fellow that would live.

Escal. How would you live, *Pompey*? by being a bawd? what do you think of the trade, *Pompey*? is it a lawful trade?

Clown. If the law will allow it, Sir.

Escal. But the law will not allow it, *Pompey*, and it shall not be allowed in *Vienna*.

Clown. Does your worship mean to geld and splay all the youth in the city?

Escal. No, *Pompey*.

Clown. Truly, Sir, in my poor opinion, they will to't then. If your worship will take order for the drabs and knaves, you need not to fear the bawds.

Escal. There are pretty orders beginning, I can tell you: it is but heading and hanging.

Clown. If you head and hang all that offend that way but for ten years together, you'll be glad to give out a commission for more heads: If this law hold in *Vienna* ten years, I'll rent the fairest house in it after three pence a bay: if you live to see this come to pass, say *Pompey* told you so.

Escal. Thank you, good *Pompey*; and in requital of your prophecy, hark you, I advise you let me not find you before me again upon any complaint whatsoever; no, not for dwelling where you do: if I do, *Pompey*, I shall
beat

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beat you to your tent, and prove a shrewd *Cæsar* to you in plain dealing, *Pompey*, I shall have you whipt: so for this time, *Pompey*, fare you well.

Clown. I thank your worship for your good counsel; but I shall follow it, as the flesh and fortune shall better determine.

Whip me? no, no; let carman whip his jade;
The valiant heart's not whipt out of his trade.

[Exit]

S C E N E V.

Escal. Come hither to me, master *Elbow*; come hither master constable; how long have you been in this place of constable?

Elb. Seven year and a half, Sir.

Escal. I thought, by your readines in the office, you had continued in it some time: you say seven years together?

Elb. And a half, Sir.

Escal. Alas! it hath been great pains to you; they do you wrong to put you so oft upon't: are there not men in your ward sufficient to serve it?

Elb. 'Faith, Sir, few of any wit in such matters; as they are chosen they are glad to chuse me for them. I do it for some piece of mony, and go through with all.

Escal. Look you, bring me in the names of some six or seven, the most sufficient of your parish.

Elb. To your worship's house, Sir?

Escal. To my house; fare you well. What's a clock think you?

[Exit *Elbow*]

Just. Eleven, Sir.

Escal. I pray you, go home to dinner with me.

Just. I humbly thank you.

Escal. It grieves me for the death of *Claudio*:
But there's no remedy.

Just. Lord *Angelo* is severe.

Escal. It is but needful:

Mercy is not it self, that oft looks so;

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Pardon
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MEASURE for MEASURE. 321

Pardon is still the nurse of second woe:
But yet poor *Claudio*! there's no remedy.
Come, Sir. [Exeunt.]

S C E N E VI.

Enter Provost, and a Servant.

Serv. He's hearing of a Cause; he will come straight:
I'll tell him of you.

Prov. Pray you, do; I'll know
His pleasure; may be he'll relent; alas!
He hath but as offended in a dream:
All sects, all ages smack 'o' th' vice; and he
To die for it!

Enter Angelo.

Ang. Now, what's the matter, *Provost*?

Prov. Is it your will *Claudio* shall die to-morrow?

Ang. Did not I tell thee yea? hadst thou not order?
'Why ask again?'

Prov. Lest I might be too rash.
Under your good correction, I have seen
When after execution judgment hath
Repented o'er his doom.

Ang. 'Let that be mine;'
Do you your office, or give up your place,
And you shall well be spar'd.

Prov. I crave your pardon.
What shall be done, Sir, with the groaning *Juliet*?
She's very near her hour.

Ang. Dispose of her
To some more fitting place, and that with speed.

Serv. Here is the sister of the man condemn'd,
Desires access to you.

Ang. Hath he a sister?

Prov. Ay, my good lord, a very virtuous maid,

VOL. I.

Y

And

'o' this vice; 9 Why dost thou ask again?

1 Go to; let that be mine;

322 MEASURE for MEASURE.

And to be shortly of a sister-hood,
If not already.

Ang. Let her be admitted.

[Exit Servant]

See you the fornicatrefs be remov'd ;
Let her have needful, but not lavish means ;
There shall be order for it.

S C E N E VII.

Enter Lucio and Isabella.

Prov. 'Save your honour !

Ang. Stay yet a while. Y^e are welcome ; what's your will ?

Isab. I am a woful suitor to your honour,
Please but your honour hear me.

Ang. What's your suit ?

Isab. There is a vice that most I do abhor,
And most desire should meet the blow of justice,
For which I would not plead, but that I must ;
'For which I must plead, albeit I am'
At war 'twixt will, and will not.

Ang. Well ; the matter ?

Isab. I have a brother is condemn'd 'to-day ;'
I do beseech you, let it be his fault,
And not my brother.

Prov. Heav'n give thee moving graces !

Ang. Condemn the fault, and not the actor of it ?
Why, every fault's condemn'd ere it be done ;
Mine were the very cipher of a function
To fine the faults, whose fine stands in record,
And let go by the actor.

Isab. O just, but severe law !
I had a brother then ; ---heav'n keep your honour !

Lucio. Give't not o'er so : to him again, intreat him,
Kneel down before him, hang upon his gown ;
You are too cold ; if you should need a pin,
You could not with a more tame tongue desire it.
To him, I say.

2 For which I must not plead, but that I am 3 to die ;

MEASURE for MEASURE. 323

Isab. Must he needs die?

Ang. Maiden, no remedy.

Isab. Yes; I do think that you might pardon him,
And neither heav'n nor man grieve at the mercy.

Ang. I will not do't.

Isab. But can you if you would?

Ang. Look, what I will not, that I cannot do.

Isab. But might you do't, and do the world no wrong,
If so your heart were touch'd with that remorse
As mine is to him?

Ang. He's sentenc'd, 'tis too late.

Lucio. You are too cold.

Isab. Too late? why, no; I that do speak a word,
May call it back again: 'and' believe this,
No ceremony that to great ones belongs,
Not the King's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does: if he had been as you,
And you as he, you would have slipt like him;
But he, like you, would not have been so stern.

Ang. Pray you, be gone.

Isab. I would to heav'n I had your potency,
And you were *Isabel*; should it then be thus?
No; I would tell what 'twere to be a judge,
And what a prisoner.

Lucio. Ay, touch him; there's the vein.

Ang. Your brother is a forfeit of the law,
And you but waste your words.

Isab. Alas! alas!

Why, all the souls that were, were forfeit once;
And he that might the 'vantage best have took,
Found out the remedy. How would you be,
If he, which is the top of judgment, should
But judge you as you are? oh, think on that,
And mercy then will breathe within your lips,
Like man new made.

Y. 2

Ang.

324 MEASURE for MEASURE.

Ang. Be you content, fair maid ;
It is the law, not I, condemns your brother.
Were he my kinsman, brother, or my son,
It should be thus with him ; he dies to-morrow.

Isab. To-morrow ? oh ! that's sudden. Spare him, spare him
He's not prepar'd for death : even for our kitchens
We kill the fowl of season ; serve we heav'n
With less respect than we do minister
To our gross selves ? good, good my lord, bethink you :
Who is it that hath dy'd for this offence ?
There's many have committed it.

Lucio. Ay, well said.

Ang. The law hath not been dead, tho' it hath slept :
Those many had not dar'd to do that evil,
If the first man that did th' edict infringe
Had answer'd for his deed. Now 'tis awake,
Takes note of what is done, and like a prophet,
Looks in a glass⁵ 'which shews that future evils
Or new, or by remissness new conceiv'd,
And so in progress to be hatch'd and born,
Are now to have no successive degrees,
But⁶ ere they live, to end.

Isab. Yet shew some pity.

Ang. I shew it most of all when I shew justice ;
For then I pity those I do not know,
Which a dismiss'd offence would after gall ;
And do him right, that answering one foul wrong,
Lives not to act another. Then be satisfy'd ;
Your brother dies to-morrow ; be content.

Isab. So you must be the first that gives this sentence
And he that suffers : oh, 'tis excellent
To have a giant's strength ;⁷ but tyrannous
To use it like a giant.

Lucio. That's well said.

Isab. Could great men thunder
As *Jove* himself does, *Jove* would ne'er be quiet ;

⁵ that shews what
⁷ but it is tyrannous

⁶ here

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2 Art :

For every pelting, ⁸ 'petty officer
Incessantly would use his heav'n for thunder;
Nothing but thunder: ⁹ 'merciful, sweet heav'n!
Thou rather with thy sharp and sulph'rous bolt
Split't the unwedgeable and gnarled oak,
Than the soft myrtle: O, but man! proud man,
Drest in a little brief authority,
(Most ignorant of what he's most assur'd,
His glassy essence) like an angry ape,
Plays such fantastick tricks before high heav'n,
As makes the angels weep; who with our spleens
Would all themselves laugh mortal.

Lucio. Oh, to him, to him, wench; he will relent;
He's coming: I perceive't.

Prov. Pray heav'n she win him.

Isab. We cannot weigh our brother with 'your self:
Great men may jest with saints; 'tis wit in them,
But in the less foul prophanation.

Lucio. Thou'rt right, girl; more o' that.

Isab. That in the captain's but a cholerick word,
Which in the soldier is flat blasphemy.

Lucio. ² 'Art thou advis'd o' that? more on't, yet more.'

Ang. Why do you put these sayings upon me?

Isab. Because authority, tho' it err like others,
Hath yet a kind of medicine in it self,
That skins the vice o' th' top: go to your bosom,
Knock there, and ask your heart what it doth know
That's like my brother's fault; if it confess
A natural guiltiness, such as is his,
Let it not sound a thought upon your tongue
Against my brother's life.

Ang. She speaks, and 'tis
Such sense, that my sense bleeds with't. Fare you well.

Isab. Gentle my lord, turn back.

Ang. I will bethink me: come again to-morrow.

Y 3

Isab.

⁸ petty officer would ⁹ merciful heav'n!

¹ our self: . . . old edit. Warb. emend.

² Art avis'd o' that? more on't,

326 MEASURE for MEASURE.

Ifab. Hark how I'll bribe you: good my lord, turn back.

Ang. How? bribe me?

Ifab. Ay, with such gifts that heav'n shall share with you.

Lucio. You had marr'd all else.

Ifab. Not with fond shekles of the tested gold,
Or stones, whose rate ³ 'is' either rich or poor
As fancy values them; but with true prayers,
That shall be up at heav'n, and enter there,
Ere sun rise: prayers from preserved souls,
From fasting maids whose minds are dedicate
To nothing temporal.

Ang. Well; come to-morrow.

Ifab. Heav'n keep your honour safe!

Ang. ⁴ 'Amen! I say:'

[*Aside.*

For I am that way going to temptation,
Where prayers cross.

Ifab. At what hour to-morrow
Shall I attend ⁵ 'you?'

Ang. At any time 'fore noon.

Ifab. 'Save your honour! [*Exeunt Lucio and Isabella.*

S C E N E VIII.

Ang. From thee; even from thy virtue!!
What's this? what's this? is this her fault or mine?
The tempter or the tempted, who sins most?
Not she; nor doth she tempt; but it is I
That lying by the violet in the sun,
Do as the carrion does, not as the flower,
Corrupt with virtuous season. Can it be,
That modesty may more betray our sense,
Than woman's lightness? having waste ground enough,
Shall we desire to raise the sanctuary,
And pitch our evils there? oh, fie, fie, fie!
What dost thou? or what art thou, *Angelo*?
Dost thou desire her foully, for those things
That make her good? Oh, let her brother live:

Thieves

³ are

⁴ Amen!

⁵ your Lordship?

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Prov.

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Duke.
Prov.

Thieves for their robbery have authority,
When judges steal themselves. What! do I love her,
That I desire to hear her speak again,
And feast upon her eyes? what is't I dream on?
O cunning enemy, that to catch a saint
With faints dost bait thy hook! most dangerous
Is that temptation that doth goad us on
To sin in loving virtue; ne'er could the strumpet,
With all her double vigour, art and nature,
Once stir my temper; but this virtuous maid
Subdues me quite: Ev'n 'till this very Now,
When men were fond, I smil'd, and wonder'd how. [Exit.

S C E N E IX.

A PRISON.

Enter Duke habited like a Friar, and Provost.

Duke. Hail to you, Provost? so I think you are. [Friar?
Prov. I am the Provost; what's your will, good

Duke. Bound by my charity, and my blest order,
I come to visit the afflicted spirits
Here in the prison; do me the common right
To let me see them, and to make me know
The nature of their crimes; that I may minister
To them accordingly.

Prov. I would do more than that, if more were needful.

Enter Juliet.

Look, here comes one; a gentlewoman of mine,
Who falling in the flaws of her own youth,
Hath blister'd her report: she is with child,
And he that got it, sentenc'd: a young man
More fit to do another such offence,
Than die for this.

Duke. When must he die?

Prov. As I do think, to-morrow.

328 MEASURE for MEASURE.

I have provided for you; stay a while, [To Juliet]
And you shall be conducted.

Duke. Repent you, fair one, of the sin you carry?

Juliet. I do; and bear the shame most patiently.

Duke. I'll teach you how you shall arraign your conscience
And try your penitence if it be sound,
Or hollowly put on.

Juliet. I'll gladly learn.

Duke. Love you the man that wrong'd you?

Juliet. Yes, as I love the woman that wrong'd him.

Duke. So then it seems your most offenceful act
Was mutually committed.

Juliet. Mutually.

Duke. Then was your sin of heavier kind than his.

Juliet. I do confess it and repent it, father.

Duke. 'Tis meet so, daughter; but repent you not
As that the sin hath brought you to this shame?
Which sorrow's always tow'rd's our selves, not heav'n,
Showing we'd not seek heaven, as we love it,
But as we stand in fear.

Juliet. I do repent me as it is an evil,
And take the shame with joy.

Duke. 'Tis well, there rest.
Your partner, as I hear, must die to-morrow,
And I am going with instruction to him;
So grace go with you; *benedicite!*

Juliet. Must die to-morrow! oh injurious 'law,
That respites me a life, whose very comfort
Is still a dying horror!

Prov. 'Tis pity of him.

6 There rest.

7 love,

SCEN

Ang. W

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S C E N E X.

The PALACE.

Enter Angelo.

Ang. **W**HEN I would pray and think, I think and pray

To sev'ral subjects: heav'n hath my empty words,
 Whilst my intention, hearing not my tongue,
 Anchors on *Isabel*: heav'n's in my mouth,
 As if I did but only chew its name,
 And in my heart the strong and swelling evil
 Of my conception: the state whereon I studied
 Is, like a good thing being often read,
 Grown fear'd and tedious; yea, my gravity,
 Wherein (let no man hear me) I take pride,
 Could I with boot change for an idle plume
 Which the air beats for vain. Oh place! oh form!
 How often dost thou with thy case, thy habit,
 Wrench awe from fools, and tie the wiser souls
 To thy false seeming! blood, thou art but blood:
 Let's write good angel on the devil's horn;
 'Is't not the devil's crest? How now? who's there?

Enter Servant.

Serv. One *Isabel* a sister asks access to you. [blood

Ang. Teach her the way. Oh heav'ns! why does my
 Thus muster to my heart, making both that
 Unable for it self, and dispossessing
 'My other parts' of necessary fitness?
 So play the foolish throngs with one that swoons;
 Come all to help him, and so stop the air
 By which he should revive: and even so
 The gen'ral subjects to a well-wisht King
 Quit their own part, and in obsequious fondness

Crowd.

8 'Tis

9 All my other parts

330 MEASURE for MEASURE.

Crowd to his presence, where their untaught love
Must needs appear offence. How now, fair maid?

S C E N E XI.

Enter Isabella.

Ifab. I am come to know your pleasure.

Ang. That you might know it, would much better please
Than to 'declare' what 'tis. ² 'He cannot' live. [me,

Ifab. Ev'n so? — ³ 'heav'n keep you!' [Going.

Ang. Yet may he live a while;
And it may be as long as you or I;
Yet he must die.

Ifab. Under your sentence?

Ang. Yea.

Ifab. When, I beseech you? that in his reprieve,
Longer or shorter, he may be so fitted,
That his soul sicken not.

Ang. Ha? fie, these filthy vices! 'twere as good
To pardon him, that hath from nature stol'n
A man already made, as to remit
Their sawcy ⁴ 'lewdness' that do coin heav'n's image
In stamps that are forbid: 'tis all as ⁵ 'just,'
Falsely to take away a life true made,
As to put mettle in restrained means,
To make a false one.

Ifab. 'Tis set down so in heav'n, but not in earth.

Ang. And say you so? then I shall poze you quickly.
Which had you rather, that the most just law
Now took your brother's life; or, to redeem him,
Give up your body to such sweet uncleanness
As she, that he hath stain'd?

Ifab. Sir, believe this,
I had rather give my body than my soul.

Ang. I talk not of your soul; our compell'd sins
Stand more for number than account.

¹ demand ² Your brother cannot ³ heav'n keep your honour!
⁴ sweetness ⁵ easie,

MEASURE for MEASURE. 331

Ifab. How say you?

Ang. Nay, I'll not warrant that; for I can speak
Against the thing I say. Answer to this:

I, now the voice of the recorded law,
Pronounce a sentence on your brother's life:

Might there not be a charity in sin,
To save this brother's life?

Ifab. Please you to do't,
I'll take it as a peril to my soul,
It is no sin at all, but charity.

Ang. Pleas'd you to do't at peril of your soul,
'Were't' equal poize of sin and charity?

Ifab. That I do beg his life, if it be sin,
Heav'n let me bear it! you granting my suit,
If that be sin, I'll make't my 'morning-pray'r'
To have it added to the faults of mine,
And nothing of your answer.

Ang. Nay, but hear me:
Your sense pursues not mine; either you're ignorant,
Or seem so craftily; and that's not good.

Ifab. Let me be ignorant, and in nothing good,
But graciously to know I am no better.

Ang. Thus wisdom wishes to appear most bright,
When it doth tax it self: as these black masques
Proclaim an en-shield beauty ten times louder
Than beauty could display'd. ⁸ 'But mark me well:'
To be received plain I'll speak more gross;
Your brother is to die.

Ifab. So.

Ang. And his offence is so, as it appears
Accountant to the law upon that pain.

Ifab. True.

Ang. Admit no other way to save his life,
(As I subscribe not that, nor any other,)
But (in the loss of question) that you his sister,
Finding your self desir'd of such a person,
Whose credit with the judge, or own great place,

Could

⁶ Were

⁷ morn-prayer

⁸ But mark me,

332 MEASURE for MEASURE.

Could fetch your brother from the manacles
Of the all-holding law; and that there were
No earthly mean to save him, but that either
You must lay down the treasures of your body
To this supposed, or ⁹ 'else let him suffer;
What would you do?

Isab. As much for my poor brother as my self;
That is, were I under the terms of death,
Th' impression of keen whips I'd wear as rubies,
And strip my self to death as to a bed
That longing I've been sick for, ere I'd yield
My body up to shame.

Ang. Then must your brother die.

Isab. And 'twere the cheaper way;
Better it were a brother dy'd at once,
Than that a sister, by redeeming him,
Should die for ever.

Ang. Were not you then as cruel as the sentence
That you have slander'd so?

Isab. An ignominious ransom, and free pardon,
Are of two houses; lawful mercy sure
Is nothing kin to foul redemption.

Ang. You seem'd of late to make the law a tyrant,
And rather prov'd the sliding of your brother
A merriment than a vice.

Isab. Oh, pardon me,
My lord, 't'it very oft falls out, to have
What we would have, we speak not what we mean:
I something do excuse the thing I hate,
For his advantage that I dearly love.

Ang. We are all frail.

Isab. Else let my brother die,
If not a feodary but only he
Owe and succeed by weakness.

Ang. Nay, women are frail too.

Isab. Ay, as the glasses where they view themselves;
Which are as easy broke as they make forms.

⁹ else to let

¹ it oft

Women

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Women! help heav'n; men their creation mar
In profiting by them: nay, call us ten times frail;
For we are soft as our complexions are,
And credulous to false prints.

Ang. I think it well;
And from this testimony of your own sex,
(Since I suppose we're made to be no stronger
Than faults may shake our frames) let me be bold;
I do arrest your words: be that you are,
That is, a woman; if you're more, you're none.
If you be one, as you are well express'd
By all external warrants, shew it now,
By putting on the destin'd livery.

Isab. I have no tongue but one; gentle my lord,
Let me intreat you speak the former language.

Ang. Plainly conceive I love you.

Isab. My brother did love *Juliet*;
And you tell me that he shall die for it.

Ang. He shall not, *Isabel*, if you give me love.

Isab. I know your virtue hath a licence in't,
Which seems a little fouler than it is,
To pluck on others.

Ang. Believe me on mine honour,
My words express my purpose.

Isab. Ha! little honour to be much believ'd,
And most pernicious purpose! seeming, seeming!
I will proclaim thee, *Angelo*; look for't:
Sign me a present pardon for my brother,
Or with an out-stretch'd throat I'll tell the world
Aloud what man thou art.

Ang. Who will believe thee, *Isabel*?
My unsoil'd name, th' austereness of my life,
My vouch against you, and my place i' th' state,
Will so your accusation over-weigh,
That you shall stifle in your own report,
And smell of calumny. I have begun,
And now I give my sensual race the rein.
Fit thy consent to my sharp appetite,

Lay

334 MEASURE for MEASURE.

Lay by all nicety, and prolixious blushes
That banish what they sue for: save thy brother
By yielding up thy body to my will.
Or else he must not only die the death,
But thy unkindness shall his death draw out
To ling'ring sufferance. Answer me to-morrow,
Or by th' affection that now guides me most,
I'll prove a tyrant to him. As for you,
Say what you can, my false o'erweighs your true.

[Exit.]

Isab. To whom should I complain? did I tell this,
Who would believe me? O perilous mouths,
That bear in them one and the self-same tongue,
Either of condemnation or approof; a
Bidding the law make curtsie to their will,
Hooking both right and wrong to th' appetite,
To follow as it draws. I'll to my brother.
Tho' he hath fall'n by prompture of the blood,
Yet hath he in him such a mind of honour,
That had he twenty heads to tender down
On twenty bloody blocks, he'd yield them up,
Before his sister should her body stoop
To such abhorr'd pollution.
Then, *Isabel*, live chaste, and, brother, die;
More than our brother is our chastity.
I'll tell him yet of *Angelo's* request,
And fit his mind to death for his foul's rest.

[Exit.]

(a) Approof: here is to be taken in the sense of Approbation.



A C

(a) In the
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ACT III. SCENE I.

The PRISON.

Enter Duke, Claudio, and Provost.

DUKE.

SO, then you hope ² 'for' pardon from lord *Angelo*?
Claud. The miserable have no other medicine
 But only hope: I've hope to live, and am
 Prepar'd to die.

Duke. Be absolute for death; or death or life
 Shall thereby be the sweeter. Reason thus
 With life; if I do lose thee, I do lose
 A thing that none but fools would keep, ³ 'a breath'
 Servile to all the skiey influences,
 That ⁴ 'do' this habitation where thou keep'st
 Hourly afflict: meerly thou art death's fool; ²
 For him thou labour'st by thy flight to shun,
 And yet runn'st tow'rd him still. Thou art not noble;
 For all th' accommodations that thou bear'st
 Are nurs'd by baseness; thou'rt by no means valiant;
 For thou dost fear the soft and tender fork
 Of a poor worm. Thy best of rest is sleep,
 And that thou oft provok'st; yet grossly fear'st
 Thy death, which is no more. Thou'rt not thy self;
 For thou exist'st on many a thousand grains
 That issue out of dust. Happy thou art not;
 For what thou hast not, still thou striv'st to get,

And

(a) In the simplicity of the ancient shews upon our stage it was common to bring in two figures, one representing a Fool, the other Death or Fate: The turn and contrivance of the piece was to make the Fool lay many stratagems to avoid Death which yet brought him more immediately into the jaws of it.

Warburton.

2 of

3 a breath thou art

4 dost

336 MEASURE for MEASURE.

And what thou hast, forgett'st. Thou art not certain;
 For thy complexion shifts to strange effects,
 After the moon. ⁵'Though' thou art rich, thou'rt poor
 For like an ass, whose back with ingots bows,
 Thou bear'st thy heavy riches but a journey,
 And death unloadeth thee. Friend hast thou none:
 For thine own bowels which do call thee Sire,
 The meer effusion of thy proper loins,
 Do curse the *Gout*, *Serpigo*, and the *Rheum*,
 For ending thee no sooner. Thou hast nor youth, nor age
 But as it were an after-dinner's sleep,
 Dreaming on both; for all thy blessed youth
 Becomes ⁶'an indigent,' and doth beg the alms
 Of palsied eld; and when thou'rt old and rich,
 Thou hast neither heat, affection, limb, nor beauty
 To make thy riches pleasant. What's in this
 That bears the name of life? Yet in this life
 Lye hid ⁷'a' thousand deaths; yet death we fear,
 That makes these odds all even.

Claud. I humbly thank you.
 To sue to live, I find I seek to die,
 And seeking death, find life: let it come on.

Enter Isabella.

Isab. What, ho? peace here, grace and good company

Prov. Who's there? come in: the wish deserves a welcome

Duke. Dear Sir, ere long I'll visit you again.

Claud. Most holy Sir, I thank you.

Isab. My business is a word or two with *Claudio*.

Prov. And very welcome. Signior, here's your sister

Duke. *Provost*, a word with you.

Prov. As many as you please.

Duke. Bring them to speak where I may be conceal'd
 Yet hear them. [Exeunt Duke and Provost]

5 If

6 as aged,

7 more

SCENE

Claud.
Isab.
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Isab.
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Isab.
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Claud.
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 8 deed:

SCENE II.

Claud. Now, good sister, what's the comfort?

Ifab. Why, as all comforts are; most good in ^s 'speed:
Lord *Angelo* having affairs to heav'n,
Intends you for his swift ambassador;
Where you shall be an everlasting leiger.
Therefore your best appointment make with speed,
To-morrow you set out.

Claud. Is there no remedy?

Ifab. None, but such remedy, as, to save a head,
'Must' cleave a heart in twain.

Claud. But is there any?

Ifab. Yes, brother, you may live:
There is a devilish mercy in the judge,
If you'll implore it, that will free your life,
But fetter you 'till death.

Claud. Perpetual durance?

Ifab. Ay, just; perpetual durance, a restraint,
Tho' all the world's vastidity you had,
To a determin'd scope.

Claud. But in what nature?

Ifab. In such a one, as, you consenting to't,
Would bark your honour from that trunk you bear,
And leave you naked.

Claud. Let me know the point.

Ifab. Oh, I do fear thee, *Claudio*, and I quake,
Lest thou a fev'rous life should'st entertain,
And six or seven winters more respect
Than a perpetual honour. Dar'st thou die?
The sense of death is most in apprehension,
And the poor beetle that we tread upon,
In corp'ral sufferance finds a pang as great,
As when a giant dies.

Claud. Why give you me this shame?
Think you 'I want a resolution fetch'd

VOL. I.

Z

From

& deed:

9 To

1 I can a resolution fetch

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From flow'ry tenderness? if I must die,
I will encounter darkness as a bride,
And hug it in mine arms.

Isab. There spake my brother; there my father's grave
Did utter forth a voice. Yes, thou must die:
Thou art too noble to conserve a life
In base ² 'appliance'. This outward-fainted Deputy,
Whose settled visage and delib'rate word
Nips youth i' th' head, and follies doth emmew
As falcon doth the fowl, is yet a devil:
His filth within being cast he would appear
A pond as deep as hell.

Claud. The ³ 'priestly' *Angelo*?

Isab. Oh, 'tis the cunning livery of hell,
The damned'st body to invest and cover
In ⁴ 'priestly' guards. Dost thou think, *Claudio*?
If I would yield him my virginity,
Thou might'st be freed.

Claud. Oh heav'ns! it cannot be.

Isab. Yes, he would ⁵ 'grant thee, for this' rank offence,
So to offend him still. This night's the time
That I should do what I abhor to name,
Or else thou dy'st to-morrow.

Claud. Thou shalt not do't.

Isab. Oh, were it but my life,
I'd throw it down for your deliverance
As frankly as a pin.

Claud. Thanks, dearest *Isabel*.

Isab. Be ready, *Claudio*, for your death to-morrow.

Claud. Yes. ⁶ 'Has he then affections' in him,
That thus can make him bite the law by th' nose,
When he would force it? sure it is no sin;
Or of the deadly seven it is the least.

Isab. Which is the least?

Claud. If it were damnable, he being so wise,

² appliances,

⁴ princely

⁵ give't thee; from this

³ princely . . . old edit. Warb. emend.

old edit. Warb. emend.

⁶ Has he affections

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Be perdu

Isab.

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Isab.

Claud.

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For such a

Ne'er issu'

Die, perish

Reprieve t

Will pay a t

No word t

Why, would he for the momentary trick
Be perdurably fin'd? oh *Isabel*!

Isab. What says my brother?

Claud. Death's a fearful thing.

Isab. And shamed life a hateful.

Claud. Ay, but to die, and go we know not where:

To lye in cold obstruction, and to rot;

This sensible warm motion to become

A kneaded clod; and the ⁷ 'dilated' spirit

To bathe in fiery floods, or to reside

In thrilling regions of thick-ribbed ice;

To be imprison'd in the viewless winds,

And blown with restless violence round about

The pendant world; or to be worse than worst

Of those --- that lawless and incertain thought ---

Imagine howling; --- 'tis too horrible!

The weariest and most loathed worldly life,

That age, ach, penury, imprisonment

Can lay on nature, is a paradise

To what we fear of death.

Isab. Alas! alas!

Claud. Sweet sister, let me live.

What sin you do to save a brother's life,

Nature dispenses with the deed so far,

That it becomes a virtue.

Isab. Oh, you beast!

Oh faithless coward! oh dishonest wretch!

Wilt thou be made a man out of my vice?

Is't not a kind of incest, to take life

From thine own sister's shame? what should I think?

Heav'n grant my mother plaid my father fair!

For such a warped slip of wilderness

Ne'er issu'd from his blood. Take my defiance,

Die, perish! might my only bending down

Reprieve thee from thy fate, it should proceed.

I'll pay a thousand prayers for thy death;

No word to save thee.

Z 2

Claud.

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Claud. Hear me, *Isabel*.

Isab. Oh fie, fie, fie!

Thy sin's not accidental, but a trade;

Mercy to thee would prove it self a bawd;

'Tis best that thou dy'st quickly.

Claud. Oh hear me, *Isabella*.

S C E N E III.

To them, Enter Duke and Provost.

Duke. Vouchsafe a word, young sister, but one word.

Isab. What is your will?

Duke. Might you dispense with your leisure, I would by and by have some speech with you: the satisfaction would require is likewise your own benefit.

Isab. I have no superfluous leisure; my stay must be stolen out of other affairs: but I will attend you a while.

Duke. Son, I have over-heard what hath past between you and your sister. *Angelo* had never the purpose to corrupt her; only he hath made an essay of her virtue, to practise his judgment with the disposition of natures. She, having the truth of honour in her, hath made him the gracious denial, which he is most glad to receive: I am confessor to *Angelo*, and I know this to be true; therefore prepare your self to death. Do not ^s 'falsifie' your resolution with hopes that are fallible; to-morrow you must die go to your knees, and make ready.

Claud. Let me ask my sister pardon; I am so out of love with life, that I will sue to be rid of it. [*Exit Claud.*]

Duke. Hold you there; farewell. *Provost*, a word with you.

Prov. What's your will, father?

Duke. That now you are come you will be gone; leave me a while with the maid; my mind promises with her habit no loss shall touch her by my company.

Prov. In good time. [*Exit Prov.*]

Duke. The hand that hath made you fair, hath made

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you good; the goodness that is cheap in beauty, makes beauty 'brief in such goodness; but grace being the soul of your complection, shall keep the body of it ever fair. The assault that *Angelo* hath made 'on' you, fortune hath convey'd to my understanding; and but that frailty hath examples for his falling, I should wonder at *Angelo*: how will you do to content this Substitute, and to save your brother?

Isab. I am now going to resolve him: I had rather my brother die by the law, than my son should be unlawfully born. But oh, how much is the good Duke deceiv'd in *Angelo*! if ever he return, and I can speak to him, I will open my lips in vain, or discover his government.

Duke. That shall not be much amiss; yet as the matter now stands, he will avoid your accusation; he made tryal of you only. Therefore fasten your ear on my advisings: to the love I have in doing good, a remedy presents it self. I do make my self believe that you may most uprightly do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person, and much please the absent Duke, if peradventure he shall ever return to have hearing of this business.

Isab. Let me hear you speak, father: I have spirit to do any thing that appears not foul in the truth of my spirit.

Duke. Virtue is bold, and goodness never fearful: have you not heard speak of *Mariana*, the sister of *Frederick* the great soldier who miscarried at sea?

Isab. I have heard of the lady, and good words went with her name.

Duke. Her should this *Angelo* have marry'd; 'he was affianc'd to her by oath, and the nuptial appointed: between which time of the contract, and limit of the solemnity, her brother *Frederick* was wreck'd at sea, having that perish'd vessel the dowry of his sister. But mark how heavily this beset to the poor gentlewoman; there she sits a noble and renowned brother, in his love toward her

Z 3

9 brief in goodness;

1 to

2 was affianc'd

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ever most kind and natural; with him the portion and finew of her fortune, her marriage-dowry; with both, her combinate-husband, this well-seeming *Angelo*.

Isab. Can this be so? did *Angelo* so leave her?

Duke. Left her in her tears, and dry'd not one of them with his comfort; swallow'd his vows whole, pretending in her discoveries of dishonour: in few words, bestow'd her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is washed with them, but relents not.

Isab. What a merit were it in death to take this poor maid from the world! what corruption in this life, that it will let this man live! but how out of this can she avail?

Duke. It is a rupture that you may easily heal; and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

Isab. Shew me how, good father.

Duke. This fore-nam'd maid hath yet in her the continuance of her first affection; his unjust kindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to *Angelo*, answer his requiring with a plausible obedience; agree with his demands to the point; only refer your self to this advantage: first, that your stay with him may not be long; that the time may have all shadow and silence in it; and the place answer to convenience. This being granted, in course now follows all: we shall advise this wronged maid to stand up your appointment, go in your place; if the encounter acknowledge it self hereafter, it may compel him to her recompence; and here by this your brother saved, your honour untainted, the poor *Mariana* advantaged, and the corrupt Deputy scaled. The maid will I frame, and make fit for his attempt: if you think well to carry this as you may, the doubleness of the benefit defends the deceit and reproof. What think you of it?

Isab. The image of it gives me content already, and trust it will grow to a most prosperous perfection.

Duke

Duke.
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give him
Luke's;
Mariana
Angelo,
Isab.
father.

Elb. N
beasts, w
bastard.
Duke.
Clown.
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Elb. C
Friar.

Duke.
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Elb. M
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Duke.
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That is th

MEASURE *for* MEASURE. 343

Duke. It lyes much in your holding up; haste you speedily to *Angelo*; if for this night he intreat you to his bed, give him promise of satisfaction. I will presently to St. *Luke's*; there at the moated grange resides this dejected *Mariana*; at that place call upon me, and dispatch with *Angelo*, that it may be quickly.

Isab. I thank you for this comfort: fare you well, good father.
[*Exeunt severally.*]

S C E N E IV.

The Street.

Enter Duke, Elbow, Clown and Officers.

Elb. **N**AY, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard.

Duke. Oh heav'ns! what stuff is here?

Clown. 'Twas never merry world since of two 'usurers' the merriest was put down, and the worser allow'd, by order of law, a furr'd gown to keep him warm, and furr'd with fox and lambs-skins too, to signifie, that craft being richer than innocency stands for the facing.

Elb. Come your way, Sir: bless you, good father *Friar.*

Duke. And you, good brother father; what offence hath this man made you, Sir?

Elb. Marry, Sir, he hath offended the law; and, Sir, we take him to be a thief too, Sir; for we have found upon him, Sir, a strange pick-lock, which we have sent to the deputy.

Duke. Fie, Sirrah, a bawd, a wicked bawd! The evil that thou causest to be done,
That is thy means to live. Do thou but think

Z 4

What

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What 'tis to cram a maw, or cloath a back
From such a filthy vice: say to thy self,
From their abominable and beastly touches
I drink, I eat, ⁴ 'array my self, and live.
Canst thou believe thy living is a life,
So stinkingly depending? go mend, mend.

Clown. Indeed it doth stink in some sort, Sir; but yet,
Sir, I would prove---

Duke. Nay, If the devil have giv'n thee proofs for sin,
Thou wilt prove his. Take him to prison, officer;
Correction and instruction must both work,
Ere this rude beast will profit.

Elb. He must before the Deputy, Sir; he has given
him warning; the Deputy cannot abide a whore-master; if
he be a whore-monger, and comes before him, he were as
good go a mile on his errand.

Duke. That we were all, as some would seem to be,
Free from all faults, as ^s 'from faults' seeming free!

S C E N E V.

Enter Lucio.

Elb. His neck will come to your waste, a cord, Sir.

Clown. I spy comfort; I cry bail: here's a gentleman
and a friend of mine.

Lucio. How now, noble *Pompey*? what, at the wheels
of *Cæsar*? art thou led in triumph? what, is there none of
Pygmalion's images newly made woman to be had now, for
putting the hand in the pocket, and extracting it clutch'd
what reply? ha? what say'st thou to this ⁶ 'tune, the matter
and the method? is't not drown'd i' th' last rain? ha? what
say'st thou, trot? is the world as it was, man? which is
the way? is it sad and few words? or how? the trick of it

Duke. Still thus and thus; still worse?

Lucio. How doth my dear morsel, thy mistress? pro-
cures she still? ha?

⁴ away my self, . . . old edit. Bishop's emend.

⁵ faults from

⁶ tune, matter, and method?

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Clown. Troth, Sir, she hath eaten up all the beef, and she is herself in the tub.

Lucio. Why, 'tis good; it is the right of it; it must be so. Ever your fresh whore, and your powder'd bawd, an unshunn'd consequence; it must be so. Art going to prison, *Pompey*?

Clown. Yes, 'faith, Sir.

Lucio. Why, 'tis not amiss, *Pompey*; farewell: go, say I sent thee thither. For debt, *Pompey*? or how?

Elb. For being a bawd, for being a bawd.

Lucio. Well, then imprison him; if imprisonment be the due of a bawd, why 'tis his right. Bawd is he doubtless, and of antiquity too; bawd born. Farewel, good *Pompey*: commend me to the prison, *Pompey*; you will turn good husband now, *Pompey*; you will keep the house.

Clown. I hope, Sir, your good worship will be my bail.

Lucio. No indeed will I not, *Pompey*; it is not the wear; I will pray, *Pompey*, to increase your bondage: if you take it not patiently, why, your mettle is the more: adieu, trusty *Pompey*. 'Bless you, *Friar*.

Duke. And you.

Lucio. Does *Bridget* paint still, *Pompey*? ha?

Elb. Come your ways, Sir, come.

Clown. You will not bail me then, Sir?

Lucio. Then, *Pompey*, nor now. What news abroad, *Friar*? what news?

Elb. Come your ways, Sir, come.

Lucio. Go to kennel, *Pompey*, go:

[*Exeunt Elbow, Clown, and Officers.*]

S C E N E VI.

What news, *Friar*, of the Duke?

Duke. I know none: can you tell me of any?

Lucio. Some say he is with the Emperor of *Russia*; other some, he is in *Rome*: but where is he, think you?

Duke. I know not where; but wheresoever, I wish him well.

Lucio. It was a mad fantastical trick of him to steal from

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from the state, and usurp the beggary he was never born to. Lord *Angelo* dukes it well in his absence; he puts Transgression to't.

Duke. He does well in't.

Lucio. A little more lenity to leachery would do no harm in him; something too crabbed that way, *Friar.*

Duke. It is too general a vice, and severity must cure it.

Lucio. Yes in good sooth, the vice is of great kindred; it is well ally'd; ⁷ and it is impossible to extirpate it quite, *Friar,* 'till eating and drinking be put down. They say, this *Angelo* was not made by man and woman after the downright way of creation; is it true, think you?

Duke. How should he be made then?

Lucio. Some report, a sea-maid spawn'd him. Some, that he was begot between two stock-fishes. But it is certain, that when he makes water, his urine is congeal'd ice; that I know to be true: and ⁸ he has no motion generative; that's infallible.

Duke. You are pleasant, Sir, and speak apace.

Lucio. Why, what a ruthless thing is this in him, for the rebellion of a cod-piece to take away the life of a man! would the Duke that is absent have done this? ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand. He had some feeling of the sport, he knew the service, and that instructed him to mercy.

Duke. I never heard the absent Duke much detected for women; he was not inclin'd that way.

Lucio. Oh, Sir, you are deceiv'd.

Duke. 'Tis not possible.

Lucio. Who, not the Duke? yes, your beggar of fifty; and his use was, to put a ducket in her clack-dish; the Duke had crotchets in him. He would be drunk too, that let me inform you.

Duke. You do him wrong surely.

Lucio. Sir, I was an inward of his: a ⁹ 'sly' fellow was the Duke; and I believe I know the cause of his withdrawing.

Duke.

7 but

8 he is a motion ungenerative;

9 shy

Duke.
Lucio. the teeth
the great
Duke.
Lucio.
Duke.
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ed, must
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Duke.
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I dear

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Duke. What pr'ythee might be the cause?

Lucio. No; pardon: 'tis a secret must be lockt within the teeth and the lips; but this I can let you understand, the greater file of the subject held the Duke to be wise.

Duke. Wise? why no question but he was.

Lucio. A very superficial, ignorant, unweighing fellow.

Duke. Either this is envy in you, folly, or mistaking: the very stream of his life, and the business he hath helm-ed, must upon a warranted need give him a better proclamation. Let him be but testimonied in his own bringings forth, and he shall appear to the envious, a scholar, a statesman, and a soldier. Therefore you speak unskill-fully; or if your knowledge be more, it is much darken'd in your malice.

Lucio. Sir, I know him, and I love him.

Duke. Love talks with better knowledge, and know-ledge with 'dearer love'.

Lucio. Come, Sir, I know what I know.

Duke. I can hardly believe that, since you know not what you speak. But if ever the Duke return, as our prayers are he may, let me desire you to make your an-swer before him: if it be honest you have spoke, you have courage to maintain it; I am bound to call upon you, and I pray you, your name?

Lucio. Sir, my name is *Lucio*, well known to the Duke.

Duke. He shall know you better, Sir, if I may live to report you.

Lucio. I fear you not.

Duke. O, you hope the Duke will return no more; or you imagine me too unhurtful an opposite; but indeed I can 'do you a little harm: you'll forswear this again?

Lucio. I'll be hang'd first: thou art deceiv'd in me,
Friar. But no more of this. Canst thou tell if *Claudio* die to-morrow, or no?

Duke. Why should he die, Sir?

Lucio. Why? for filling a bottle with a tun-dish; I would the Duke we talk of were return'd again; this unge-

1 dear love,

2 do you little

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ungenitur'd Agent will unpeople the province with continency. Sparrows must not build in his house-eaves, because they are lecherous. The Duke yet would have dark deeds darkly answered; he would never bring them to light; would he were return'd! Marry, this *Claudio* is condemn'd for untrussing. Farewel, good *Friar*; I pr'ythee, pray for me; the Duke, I say to thee again, would eat mutton on *Fridays*.³ 'He's not past it yet; and, I say to thee,' he would mouth with a beggar, tho' she smelt of brown bread and garlick: say that I say so, farewel.

[Exit.]

Duke. No might nor greatness in mortality
Can censure 'scape: back-wounding calumny
The whitest virtue strikes. What King so strong
Can tie the gall up in the slanderous tongue?
But who comes here?

S C E N E VII.

Enter Escalus, Provost, Bawd, and Officers.

Escal. Go, away with her to prison.

Bawd. Good my lord, be good to me; your honour is accounted a merciful man: good my lord.

Escal. Double and treble abomination, and still forfeit in the same kind? this would make mercy⁴ 'swerve' and play the tyrant.

Prov. A bawd of eleven years continuance, may it please your honour.

Bawd. My lord, this is one *Lucio*'s information against me: mistress *Kate Keep-down* was with child by him in the Duke's time: he promis'd her marriage: his child is a year and a quarter old, come *Philip* and *Jacob*: I have kept it myself; and see how he goes about to abuse me.

Escal. That fellow is a fellow of much licence; let him be call'd before us. Away with her to prison: go to; no more words. [Exeunt with the Bawd.] *Provost*, my brother *Angelo* will not be alter'd; *Claudio* must die to-morrow:

³ He's now past it; yet, and I say to thee,

⁴ swear

tomorrow: let him be furnish'd with divines, and have all charitable preparation. If my brother wrought by my pity, it should not be so with him.

Prov. So please you, this *Friar* hath been with him, and advis'd him for the entertainment of death.

Escal. Good even, good father!

Duke. Bliss and goodness on you!

Escal. Of whence are you?

Duke. Not of this country, tho' my chance is now
To use it for my time: I am a brother
Of gracious order, late come from the See,
In special business from his Holiness.

Escal. What news abroad i'th' world?

Duke. None, but that there is so great a fever on goodness, that the dissolution of it must cure it. Novelty is only in request; and it is as dangerous to be aged in any kind of course, as it is virtuous to be constant in any undertaking. There is scarce truth enough alive to make societies secure; but security enough to make fellowships accurst. Much upon this riddle runs the wisdom of the world; this news is old enough, yet it is every day's news. I pray you, Sir, of what disposition was the Duke?

Escal. One that above all other strifes
Contended specially to know himself.

Duke. What pleasure was he given to?

Escal. Rather rejoicing to see another merry, than merry at any thing which profess'd to make him rejoice. A gentleman of all temperance. But leave him to his events, with a prayer they may prove prosperous; and let me desire to know how you find *Claudio* prepar'd? I am made to understand, that you have lent him visitation.

Duke. He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice: yet had he fram'd to himself, by the instruction of his frailty, many deceiving promises of life, which I by my good leisure have discredited to him, and now is he resolv'd to die.

Escal.

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Escal. You have paid the heav'ns your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman, to the extremest shore of my modesty, but my brother-justice have I found so severe, that he hath forc'd me to tell him, he is indeed Justice.

Duke. If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenc'd himself.

Escal. I am going to visit the prisoner: fare you well.
[Exit.]

S C E N E VIII.

Duke. Peace be with you!
He who the sword of heav'n will bear,
Should be as holy as severe:
Pattern in himself to know,
Grace to stand, and virtue go:
More nor less to others paying,
Than by self-offences weighing.
Shame to him, whose cruel striking
Kills for faults of his own liking!
Twice treble shame on *Angelo*,
To weed my vice, and let his grow!
Oh, what may man within him hide,
Tho' angel on the outward side!
'How may that likeness' 'shading' crimes,
Making practise on the times,
'Draw' with idle spiders strings
Most pond'rous and substantial things!
Craft against vice I must apply.
With *Angelo* to-night shall I
His old betrothed, but despis'd;
So disguise shall by th' disguis'd
Pay with falshood false exacting,
And perform an old contracting. [Exit.]

5 How may likeness . . . old edit. Warb. emend.

7 To draw . . . old edit. Warb. emend.

6 made in



ACT IV. SCENE I.

A GRANGE.

Enter Mariana, and boy singing.

S O N G.

TAKE, oh take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mis-lead the morn;
But my kisses bring again,
Seals of love, but seal'd in vain.

Enter Duke.

Mari. Break off thy song, and haste thee quick away:

Here comes a man of comfort, whose advice

Hath often still'd my brawling discontent.

Cry you mercy, Sir, and well could wish

You had not found me here so musical:

Let me excuse me, and believe me so,

My mirth it much displeas'd, but pleas'd my woe.

Duke. 'Tis good; tho' musick oft hath such a charm

To make bad good, and good provoke to harm.

Pray you, tell me, hath any body enquir'd for me here

to-day? much upon this time have I promis'd here to

meet one.

Mari. You have not been enquir'd after: I have sat

here all day.

Enter Isabel.

Duke. I constantly believe you: the time is come, even

now. I shall crave your forbearance a little; may be

I

8 to meet.

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I will call upon you anon for some advantage to yourself.

Mari. I am always bound to you.

[Exit

S C E N E II.

Duke. Very well met, and well come :
What is the news from this good Deputy ?

Ifab. He hath a garden circummur'd with brick,
Whose western side is with a vineyard backt ;
And to that vineyard is a planched gate,
That makes his opening with this bigger key :
This other doth command a little door,
Which from the vineyard to the garden leads ;
There, on the heavy middle of the night,
Have I my promise made to call upon him.

Duke. But shall you on your knowledge find this way

Ifab. I've ta'en a due and wary note upon't ;
With whisp'ring and most guilty diligence,
In action all of precept he did show me
The way twice o'er.

Duke. Are there no other tokens
Between you 'greed, concerning her observance ?

Ifab. No ; none but only a repair i' th' dark ;
And that I have possess'd him, my most stay
Can be but brief ; for I have made him know,
I have a servant comes with me along,
That stays upon me, whose persuasion is
I come about my brother.

Duke. 'Tis well born up.
I have not yet made known to *Mariana*
A word of this. What hoa ! within ! come forth !

S C E N E III.

Enter Mariana.

I pray you, be acquainted with this maid ;
She comes to do you good.

Ifab.

Duke.

Mari.

Duke.

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Isab. I do desire the like.

Duke. Do you persuade your self that I respect you?

Mari. Good *Friar*, I know you do, and I have found it.

Duke. Take then this your companion by the hand,
Who hath a story ready for your ear:

I shall attend your leisure; but make haste;

The vaporous night approaches.

Mari. Will't please you walk aside?

[*Exeunt Mari. and Isab.*]

Duke. Oh place and greatness! millions of false eyes

Are stuck upon thee: volumes of report

Ruin with 'their' false and most contrarious quests

Upon thy doings: thousand 'scapes of wit

Make thee the father of their idle dreams,

And rack thee in their fancies! — 'Well! agreed?'

S C E N E IV.

Re-enter Mariana, and Isabel.

Isab. She'll take the enterprize upon her; father,
If you advise it.

Duke. 'Tis not my consent,

But my intreaty too.

Isab. Little have you to say

When you depart from him, but soft and low,

"Remember now my brother.

Mari. Fear me not.

Duke. Nor, gentle daughter, fear you not at all:

He is your husband on a pre-contract;

To bring you thus together, 'tis no sin,

Sith that the justice of your title to him

Doth flourish the deceit. Come let us go;

Our corn's to reap, for yet our 'tilth's to sow.

[*Exeunt.*]

9 these
2 tythes . . .

1 Welcome; how agreed?
old edit. *Theob. emend.*

S C E N E V.

*The PRISON.**Enter Provost and Clown.*

Prov. **C**OME hither, sirrah: can you cut off a man's head?

Clown. If the man be a batchelor, Sir, I can: but if he be a marry'd man, he is his wife's head, and I can never cut off a woman's head.

Prov. Come, Sir, leave me your snatches, and yield me a direct answer. To-morrow morning are to die *Claudio* and *Barnardine*: here is in our prison a common executioner, who in his office lacks a helper; if you will take it on you to assist him, it shall redeem you from your gyves: if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping; for you have been a notorious bawd.

Clown. Sir, I have been an unlawful bawd, time out of mind, but yet I will be content to be a lawful hangman: I would be glad to receive some instruction from my fellow-partner.

Prov. What hoa, *Abhorson*! where's *Abhorson* there?

Enter Abhorson.

Abhor. Do you call, Sir?

Prov. Sirrah, here's a fellow will help you to-morrow in your execution: if you think it meet, compound with him by the year, and let him abide here with you; if not, use him for the present, and dismiss him. He cannot please his estimation with you; he hath been a bawd.

Abhor. A bawd, Sir? fie upon him, he will discredit our mystery.

Prov. Go to, Sir? you weigh equally, a feather will turn the scale.

[Exit

Clown.

Clown. Pray, Sir, by your good favour; (for surely, Sir, a good favour you have, but that you have a hanging look;) do you call, Sir, your occupation a mystery?

Abhor. Ay, Sir, a mystery.

Clown. Painting, Sir, I have heard say, is a mystery; and your whores, Sir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery there should be in hanging, if I should be hang'd, I cannot imagine.

Abhor. * * * * *

Clown. * * * * *
Sir, it is a mystery.

Abhor. Proof.

Clown. Every true man's apparel fits your thief: if it be too little for your thief, your true man thinks it big enough. If it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.

Re-enter Provost.

Prov. Are you agreed?

Clown. Sir, I will serve him: for I do find your hangman is a more penitent trade than your bawd; he doth oftner ask forgiveness.

Prov. You, sirrah, provide your block and your ax to-morrow, four a-clock.

Abhor. Come on, bawd, I will instruct thee in my trade; follow.

Clown. I do desire to learn, Sir; and I hope, if you have occasion to use me for your own turn, you shall find me yare: for truly, Sir, for your kindness I owe you a good turn.

[Exit.

A a 2

Prov.

(a) The Text here is plainly maimed and deficient, the words by which Abhorson should prove the Hangman's trade a mystery are lost. From what follows the argument may be conjectured to have been, that every man's apparel fitted the Hangman: to which we may suppose the Clown replied, that for the same reason the same thing might be said of the Thief's trade.—Yes, Sir, it is a mystery. &c. This connects the rest that follows. Warburton.

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Prov. Call hither *Barnardine* and *Claudio* :
One has my pity ; not a jot the other,
Being a murth'rer, tho' he were my brother.

S C E N E VI.

Enter Claudio.

Look, here's the warrant, *Claudio*, for thy death ;
'Tis now dead midnight, and by eight to-morrow
Thou must be made immortal. Where's *Barnardine* ?

Claud. As fast lock'd up in sleep, as guiltless labour
When it lyes starkly in the traveller's bones :
He'll not awake.

Prov. Who can do good on him ?
Well, go, prepare your self. [*Exit Claud.*] But hark
what noise ?

[*Knock within*]
Heav'n give your spirits comfort ! —by and by, —
I hope it is some pardon, or reprieve
For the most gentle *Claudio*. Welcome, father.

Enter Duke.

Duke. The best and wholsom'st spirits of the night
Invellop you, good *Provost* ! —who call'd here of late ?

Prov. None since the curfew rung.

Duke. Not *Isabel* ?

Prov. No.

Duke. They will then, ere't be long.

Prov. What comfort is for *Claudio* ?

Duke. There's some in hope.

Prov. It is a bitter Deputy.

Duke. Not so, not so ; his life is parallel'd
Ev'n with the stroak and line of his great justice ;
He doth with holy abstinence subdue
That in himself which he spurs on his pow'r
To qualifie in others. Were he meal'd
With that which he corrects, then were he tyrannous ;
But this being so, he's just. Now are they come. [*Knock again*]
[*Exit Provost*]

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Now, Sir,

Prov. I

MEASURE *for* MEASURE. 357

This is a gentle *Provost*, seldom when
The steeled goaler is the friend of men.
How now? what noise? that spirit's possess'd with haste
That wounds 'th' unresisting' postern with these strokes.

[*Provost returns.*]

Prov. There he must stay until the officer
Arise to let him in; he is call'd up.

Duke. Have you no countermand for *Claudio* yet,
But he must die to-morrow?

Prov. None, Sir, none.

Duke. As near the dawning, *Provost*, as it is,
You shall hear more ere morning.

Prov. Happily
You something know; yet I believe there comes
No countermand; no such example have we:
Besides, upon the very siege of justice,
Lord *Angelo* hath to the publick ear
Profest the contrary.

S C E N E VII.

Enter a Messenger.

Duke. This is his lordship's man.

Prov. And here comes *Claudio*'s pardon.

Mess. My lord hath sent you this note, and by me this
further charge, that you swerve not from the smallest ar-
ticle of it, neither in time, matter, or other circumstance.
Good-morrow; for as I take it, it is almost day.

Prov. I shall obey him. [Exit *Messen.*]

Duke. This is his pardon, purchas'd by such sin
For which the pardoner himself is in:
Hence hath offence his quick celerity,
When it is born in high authority;
When vice makes mercy, mercy's so extended,
That for the fault's love, is th' offender friended.

Now, Sir, what news?

Prov. I told you: lord *Angelo*, be-like thinking me

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remiss

3 th' unresisting

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remits in mine office, awakens me with this unwonted putting on, methinks strangely, for he hath not us'd it before.

Duke. Pray you, let's hear.

Provost reads the letter.

Whatsoever you may hear to the contrary, let Claudio be executed by four of the clock, and in the afternoon Barnardine: for my better satisfaction, let me have Claudio's head sent me by five. Let this be duly performed, with a thought that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.

What say you to this, Sir?

Duke. What is that Barnardine, who is to be executed in the afternoon?

Prov. A Bohemian born, but here nurs'd up and bred one that is a prisoner nine years old.

Duke. How came it, that the absent Duke had not either deliver'd him to his liberty, or executed him? I have heard it was ever his manner to do so.

Prov. His friends still wrought reprieves for him; and indeed his fact, 'till now in the government of lord Angelo, came not to an undoubtful proof.

Duke. Is it now apparent?

Prov. Most manifest, and not deny'd by himself.

Duke. Hath he born himself penitently in prison? he seems he to be touch'd?

Prov. A man that apprehends death no more dreadfully, but as a drunken sleep; careless, reckless, and fearless of what's past, present, or to come; insensible of mortality, and ⁴ mortally desperate.

Duke. He wants advice,

Prov. He will hear none; he hath evermore had the liberty of the prison: give him leave to escape hence, he would not; drunk many times a day, if not many days entire

⁴ desperately mortal.

entirely drunk. We have very oft awak'd him, as if to carry him to execution, and shew'd him a seeming warrant for it; it hath not mov'd him at all.

Duke. More of him anon. There is written in your brow, *Provost*, honesty and constancy; if I read it not truly, my ancient skill beguiles me; but in the boldness of my cunning, I will lay my self in hazard. *Claudio*, whom here you have warrant to execute, is no greater forfeit to the law than *Angelo*, who hath sentenc'd him. To make you understand this in a manifested effect, I crave but four days respite, for the which you are to do me both a present and a dangerous courtesie.

Prov. Pray, Sir, in what?

Duke. In the delaying death.

Prov. Alack! how may I do it, having the hour limited, and an exprefs command under penalty to deliver his head in the view of *Angelo*? I may make my case as *Claudio*'s, to cross this in the smallest.

Duke. By the vow of mine order, I warrant you, if my instructions may be your guide: let this *Barnardine* be this morning executed, and his head born to *Angelo*.

Prov. *Angelo* hath seen them both, and will discover the favour.

Duke. Oh, death's a great disguiser, and you may add to it; shave the head, and tie the beard, and say it was the desire of the penitent to be barb'd before his death; you know the course is common. If any thing fall to you upon this, more than thanks and good fortune; by the Saint whom I profess, I will plead against it with my life.

Prov. Pardon me, good father; it is against my oath.

Duke. Were you sworn to the Duke, or to the Deputy?

Prov. To him, and to his Substitutes.

Duke. You will think you have made no offence, if the Duke avouch the justice of your dealing?

Prov. But what likelihood is in that?

Duke. Not a resemblance but a certainty. Yet since I

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see you fearful, that neither my coat, integrity, nor my persuasion, can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, Sir, here is the hand and seal of the Duke; you know the character, I doubt not, and the signet is not strange to you.

Prov. I know them both.

Duke. The contents of this is the return of the Duke; you shall anon over-read it at your pleasure; where you shall find within these two days he will be here. This is a thing which *Angelo* knows not; for he this very day receives letters of strange tenor, perchance of the Duke's death, perchance of his entring into some monastery, but, by chance, nothing of 'what is here writ.' Look, the unfolding star calls up the shepherd; put not your self into amazement how these things should be; all difficulties are but easie when they are known. Call your executioner, and off with *Barnardine's* head: I will give him a present shrift, and advise him for a better place. Yet you are amaz'd, but this shall absolutely resolve you. Come away, it is almost clear dawn. [*Exeunt*]

S C E N E VIII.

Enter Clown.

Clown. I am as well acquainted here, as I was in our house of profession; one would think it were mistress *Over-don's* own house; for here be many of her old customers. First here's young *Mr. Rash*; he's in for a commodity of brown pepper and old ginger, ninescore and seventeen pounds; of which he made five marks ready money: marry then, ginger was not much in request; for the old women were all dead. Then is there here one *Mr. Caper*, at the suit of master *Three-Pile* the mercer, for some four suits of peach-colour'd sattin which now peaches him a beggar. Then have we here young *Dizzy*, and young *Mr. Deep-vow*, and *Mr. Copper*

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spur, and master *Starve-Lackey* the rapier and dagger-man, and young *Drop-beire* that kill'd lusty *Pudding*, and Mr. *Forth-light* the tilter, and brave Mr. *Shooty* the great traveller, and wild *Half-Canne* that stabb'd *Pots*, and I think forty more; all great doers in our trade, and are now in for the lord's sake.

Enter Abhorson.

Abbor. Sirrah, bring *Barnardine* hither.

Clown. Master *Barnardine*, you must rise and be hang'd, master *Barnardine*.

Abbor. What hoa, *Barnardine*!

Barnardine within.

Barnar. A pox o' your throats; who makes that noise there? what are you?

Clown. Your friend, Sir, the hangman: you must be so good, Sir, to rise, and be put to death.

Barnar. Away, you rogue, away; I am sleepy.

Abbor. Tell him he must awake, and that quickly too.

Clown. Pray, master *Barnardine*, awake 'till you are executed, and sleep afterwards.

Abbor. Go in to him, and fetch him out.

Clown. He is coming, Sir, he is coming; I hear the straw ruffle.

Enter Barnardine.

Abbor. Is the ax upon the block, sirrah?

Clown. Very ready, Sir.

Barnar. How now, *Abhorson*? what's the news with you?

Abbor. Truly, Sir, I would desire you to clap into your prayers: for look you, the warrant's come.

Barnar. You rogue, I have been drinking all night, I am not fitted for't.

Clown. Oh, the better, Sir; for he that drinks all night, and is hang'd betimes in the morning, may sleep the sounder all the next day.

Enter

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Enter Duke.

Abhor. Look you, Sir, here comes your ghostly father; do we jest now, think you?

Duke. Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

Barnar. Friar, not I: I have been drinking hard all night, and will have more time to prepare me, or they shall beat out my brains with billets: I will not consent to die this day, that's certain.

Duke. Oh, Sir, you must; and therefore I beseech you look forward on the journey you shall go.

Barnar. I swear I will not die to-day for any man's persuasion.

Duke. But hear you.

Barnar. Not a word: if you have any thing to say to me, come to my ward; for thence will not I to-day.

[*Exit.*]

S C E N E IX.

Enter Provost.

Duke. Unfit to live, or die: oh gravel heart!

Prov. After him, fellows: bring him to the block. Now, Sir, how do you find the prisoner?

Duke. A creature unprepar'd, unmeet for death; And to transport him in the mind he is, Were damnable.

Prov. Here in the prison, father, There dy'd this morning of a cruel fever. One *Ragozine*, a most notorious pyrate, A man of *Claudio's* years; his beard and head Just of his colour. What if we omit This reprobate 'till he were well inclin'd, And satisfy the Deputy with the visage Of *Ragozine*, more like to *Claudio*?

Duke. O, 'tis an accident that heav'n provides:

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MEASURE *for* MEASURE. 363

Dispatch it presently; the hour draws on
 Prefixt by *Angelo*: see this be done,
 And sent according to command; while I
 Persuade this rude wretch willingly to die.

Prov. This shall be done, good father, presently.
 But *Barnardine* must die this afternoon:

And how shall we continue *Claudio*,
 To save me from the danger that might come,
 If he were known alive?

Duke. Let this be done;
 Put them in secret holds, ⁶ '*Claudio* and *Barnardine* :
 Ere twice the sun hath made his journal greeting
 'To th' under generation, ' you shall find
 Your safety ⁸ 'manifest.'

Prov. I am your free dependant.

Duke. ⁹ 'Quick, quick, ' and send the head to *Angelo*.
[Exit *Prov.*

Now will I write letters to *Angelo*,
 The *Provost* he shall bear them, whose contents
 Shall witness to him I am near at home;
 And that by great injunctions I am bound
 To enter publickly: him I'll desire
 To meet me at the consecrated fount,
 A league below the city; and from thence,
 By cold gradation and well-ballanc'd form,
 We shall proceed with *Angelo*.

Enter Provost.

Prov. Here is the head, I'll carry it my self.

Duke. Convenient is it: make a swift return;
 For I would commune with you of such things
 That want no ears but yours.

Prov. I'll make all speed, [Exit.

⁶ both *Barnardine* and *Claudio*: ⁷ To yonder generation,
⁸ manifested. ⁹ Quick, dispatch,

SCENE

S C E N E X.

*Isabel within.**Isab.* Peace, hoa, be here!

Duke. The tongue of *Isabel*. She comes to know
 If yet her brother's pardon be come hither:
 But I will keep her ign'rant of her good,
 To make her heav'nly 'comfort' of despair,
 When it is least expected.

*Enter Isabel.**Isab.* By your leave.*Duke.* Good morning to you, fair and gracious daughter

Isab. The better, giv'n me by so holy a man:
 Hath yet the Deputy sent my brother's pardon?

Duke. He hath releas'd him, *Isabel*, from the world;
 His head is off, and sent to *Angelo*.

Isab. Nay, but it is not so.*Duke.* It is no other.

Shew wisdom, daughter, in your closest patience.

Isab. Oh, I will to him, and pluck out his eyes.*Duke.* You shall not be admitted to his sight.

Isab. Unhappy *Claudio*, wretched *Isabel*!
 Injurious world, most damned *Angelo*!

Duke. This hurts not him, nor profits you a jot:
 Forbear it therefore, give your cause to heav'n:
 Mark what I say, which you shall surely find
 By ev'ry syllable a faithful verity.

The Duke comes home to-morrow; dry your eyes;
 One of our convent, and his confessor
 Gives me this news: already he hath carry'd
 Notice to *Escalus* and *Angelo*,
 Who do prepare to meet him at the gates,
 There to give up their power. Pace your wisdom
 In that good path that I would wish it go,
 And you shall have your bosom on this wretch,

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Grace of the Duke, revenges to your heart,
And gen'ral honour.

Isab. I'm directed by you.

Duke. This letter then to *Friar Peter* give;
'Tis that he sent me of the Duke's return:
Say, by this token, I desire his company
At *Mariana's* house. Her cause and yours
I'll perfect him withal, and he shall bring you
Before the Duke; and to the head of *Angelo*
Accuse him home and home. For my poor self,
I am combined by a sacred vow,
And shall be absent. Wend you with this letter:
Command these fretting waters from your eyes
With a light heart; trust not my holy order
If I pervert your course. Who's here?

S C E N E XI.

Enter Lucio.

Lucio. Good even;

Friar, where is the *Provost*?

Duke. Not within, Sir.

Lucio. Oh pretty *Isabella*, I am pale at mine heart to
see thine eyes so red; thou must be patient; I am fain to
dine and sup with water and bran; I dare not for my head
fill my belly: one fruitful meal would set me to't. But
they say the Duke will be here to-morrow. By my troth,
Isabel, I lov'd thy brother: if the old fantastical Duke of
dark corners had been at home, he had lived.

Duke. Sir, the Duke is marvellous little beholden to
your reports; but the best is, he lives not in them.

Lucio. *Friar*, thou knowest not the Duke so well as I
do; he's a better woodman than thou tak'st him for.

Duke. Well; you'll answer this one day. Fare ye
well.

Lucio. Nay, tarry, I'll go along with thee: I can tell
thee pretty tales of the Duke.

Duke:

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Duke. You have told me too many of him already, Sir, if they be true; if not, none were enough.

Lucio. I was once before him for getting a wench with child.

Duke. Did you such a thing?

Lucio. Yes marry did I; but I was fain to forswear it, they would else have marry'd me to the rotten medlar.

Duke. Sir, your company is fairer than honest: rest you well.

Lucio. By my troth, I'll go with thee to the lane's end: if bawdy talk offend you, we'll have very little of it; nay, *Friar*, I am a kind of bur, I shall stick. [*Exeunt*]

S C E N E XII.

The PALACE.

Enter Angelo and Escalus.

Escal. **E**Very letter he hath writ hath disvouch'd other
Ang. In most uneven and distracted manner. His actions shew much like to madness: pray heav'n his wisdom be not tainted! and why meet him at the gates and deliver our authorities there?

Escal. I guess not.

Ang. And why should we proclaim it in an hour before his entring, that if any crave redress of injustice, they should exhibit their petitions in the street?

Escal. He shews his reason for that; to have a dispatch of complaints, and to deliver us from devices hereafter which shall then have no power to stand against us.

Ang. Well; I beseech you, let it be proclaim'd betime in the morn; I'll call you at your house; give notice to such men of sort and suit as are to meet him.

Escal. I shall, Sir: fare you well. [*Exit*]

Ang. Good night. This deed

Unshapen

Unshapes me quite, makes me ² 'unpregnant, dull
 To all proceedings. A deflowered maid,
 And by an eminent body, that enforc'd
 The law against it! but that her tender shame
 Will not proclaim against her maiden loss,
 How might she tongue me! yet reason dares her: ³ 'no,
 For my authority⁴ bears off all credence;
 That no particular scandal once can touch,
 But it confounds the breather. He should have liv'd,
 Have that his riotous youth, with dang'rous sense,
 Might in the times to come have ta'en revenge
 By so receiving a dishonour'd life,
 With ransom of such shame. Would yet he had liv'd!
 Alack, when once our grace we have forgot,
 Nothing goes right; we would, and we would not. [*Exit.*]

SCENE XIII.

The Fields without the Town.

Enter Duke in his own habit, and Friar Peter.

Duke. **T**Hese letters at fit time deliver me.
 The *Provost* knows our purpose and our plot;
 The matter being afoot, keep your instruction,
 And hold you ever to our special drift,
 Tho' sometimes you do blench from this to that,
 As cause doth minister: ⁴ 'call' at *Flavius'* house,
 And tell him where I stay; give the like notice
 Unto *Valentius*, *Rowland*, and to *Crassus*,
 And bid them bring the trumpets to the gate:
 But send me *Flavius* first.
Peter. It shall be speeded well. [*Exit.*]

Enter Varrius.

Duke. I thank thee, *Varrius*; thou hast made good haste:
 Come,

unpregnant and dull
 For my authority

⁴ go, call

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Come, we will walk. There's other of our friends
Will greet us here anon, my gentle *Varrius*. [Exeunt]

SCENE XIV.

Enter Isabella and Mariana.

Isab. To speak so indirectly I am loth:
I'd say the truth; but to accuse him so,
That is your part; yet I'm advis'd to do it,
He says 'to vailful' purpose.

Mari. Be rul'd by him.

Isab. Besides, he tells me, that if peradventure
He speak against me on the adverse side,
I should not think it strange; for 'tis a physick
That's bitter to sweet end.

Mari. I would *Friar Peter* ———

Isab. Oh, peace; the *Friar* is come.

Enter Peter.

Peter. Come, I have found you out a stand most fit,
Where you may have such vantage on the Duke,
He shall not pass you. Twice have the trumpets sounded
The generous and gravest citizens
Have hent the gates, and very near upon
The Duke is entring: therefore hence, away. [Exeunt]

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ACT V. SCENE I.

The STREET.

Enter Duke, Varrius, Lords, Angelo, Escalus, Lucio, and Citizens, at several doors.

DUKE.

MY very worthy cousin, fairly met;
Our old and faithful friend, we're glad to see you.

Ang. and Esc. Happy return be to your royal Grace!

Duke. Many and hearty thanks be to you both:
We've made enquiry of you, and we hear
Such goodness of your justice, that our soul
Cannot but yield you forth to publick thanks,
Forerunning more requital.

Ang. You make my bonds still greater.

Duke. Oh, your desert speaks loud, and I should wrong it
To lock it in the wards of covert bosom,
When it deserves with characters of brass
A fortified residence, 'gainst the tooth of time,
And razure of obliuion. Give me your hand
And let the subjects see, to make them know
That outward courtesies would fain proclaim
Favours that keep within. Come, *Escalus*,
You must walk by us on our other hand;
And good supporters are you.

SCENE II.

Enter Peter and Isabella.

Peter. Now is your time: speak loud and kneel before him.

Isab. Justice, O royal Duke! vail your regard
Upon a wrong'd, I'd fain have said, a maid:

VOL. I.

B b

Oh

370 MEASURE for MEASURE.

Oh worthy prince, dishonour not your eye
By throwing it on any other object,
'Till you have heard me in my true complaint,
And give me justice, justice, justice, justice.

Duke. Relate your wrongs; in what, by whom? be brief:
Here is lord *Angelo* shall give you justice:
Reveal your self to him.

Isab. Oh worthy Duke,
You bid me seek redemption of the devil:
Hear me your self; for that which I must speak
Must either punish me, not being believ'd,
Or wring redress from you: oh, hear me here!

Ang. My lord, her wits, I fear me, are not firm:
Sh' 'ath been a suitor to me for her brother,
Cut off by course of justice.

Isab. Course of justice!

Ang. And she will speak most bitterly, and strange.

Isab. Most strange but yet most truly will I speak;
That *Angelo's* forsworn: is it not strange?
That *Angelo's* a murth'rer: is't not strange?
That *Angelo* is an adult'rous thief,
An hypocrite, a virgin-violater:
Is it not strange and strange?

Duke. Nay, ten times strange.

Isab. It is not truer he is *Angelo*,
Than this is all as true as it is strange:
Nay, it is ten-times true; for truth is truth
To th' end of reckoning.

Duke. Away with her: poor soul,
She speaks this in th' infirmity of sense.

Isab. Oh, I conjure thee, Prince, as thou believ'st
There is another comfort than this world,
That thou neglect me not, with that opinion
That I am touch'd with madness. Make not impossible
That which but seems unlike; 'tis not impossible
But one, the wicked'st caitiff on the ground,
May seem as shy, as grave, as just, as absolute
As *Angelo*; ev'n so may *Angelo*,

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Isab. TH
Lucio. F

6 honesty,

In all his dressings, caracts, titles, forms,
Be an arch-villain: trust me, royal Prince,
If he be less, he's nothing; but he's more,
Had I more name for badness.

Duke. By mine ⁶/honour,
If she be mad, as I believe no other,
Her madness hath the oddest frame of sense,
Such a dependency of thing on thing,
As e'er I heard in madness.

Isab. Gracious Duke,
Harp not on that; and do not banish reason
For inequality; but let your reason
Serve to make truth appear where it seems hid,
Not hide the false seems true.

Duke. Many ⁷ 'not mad'
Have sure more lack of reason. What would you say?

Isab. I am the sister of one *Claudio*,
Condemn'd upon the act of fornication,
To lose his head; condemn'd by *Angelo*:
in probation of a sisterhood,
Was sent to by my brother; ⁸ 'one *Lucio* being'
As then the messenger, —

Lucio. That's I, an't like your Grace:
came to her from *Claudio*, and desir'd her
To try her gracious fortune with lord *Angelo*,
For her poor brother's pardon.

Isab. That's he indeed.

Duke. You were not bid to speak. [To *Lucio*.

Lucio. No, my good lord, nor wish'd to hold my peace.

Duke. I wish you now then;
I pray you, take note of it: and when you have
business for your self, pray heav'n you then
be perfect.

Lucio. I warrant your honour, Sir.

Duke. The warrant's for your self; ⁹ 'be sure take heed to't.'

Isab. This gentleman told something of my tale.

Lucio. Right.

B b 2

Duke.

6 honesty, 7 that are not mad 8 one *Lucio* 9 take heed to't.

372 MEASURE for MEASURE.

Duke. It may be right, but you are in the wrong
To speak before your time. Proceed.

Isab. I went
To this pernicious caitiff Deputy.

Duke. That's somewhat madly spoken.

Isab. Pardon it:
The phrase is to the matter.

Duke. Mend again: 'the matter then; proceed.'

Isab. In brief; (to set the needless process by,
How I persuaded, how I pray'd and kneel'd,
How he repell'd me, and how I reply'd,
For this was of much length) the vile conclusion
I now begin with grief and shame to utter.
He would not, but by gift of my chaste body
To his concupiscent intemp'rate lust,
Release my brother; after much debatement,
My sisterly remorse confutes mine honour,
And I did yield to him: next morn betimes,
His purpose forfeiting, he sends a warrant
For my poor brother's head.

Duke. This is most likely!

Isab. Oh that it were as like as it is true! [thou speak'st]

Duke. By heav'n, fond wretch, thou know'st not what
Or else thou art suborn'd against his honour
In hateful practice. His integrity
Stands without blemish; it imports no reason,
That with such vehemence he should pursue
Faults proper to himself: if he had so
Offended, he would have weigh'd thy brother by
Himself, and not have cut him off. Some one
Hath set you on, confess the truth, and say
By whose advice thou cam'st here to complain.

Isab. And is this all?

Then oh you blessed ministers above,
Keep me in patience; and with ripen'd time,
Unfold the evil which is here wrapt up
In countenance! Heav'n shield your Grace from woe.

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As I thus wrong'd, hence unbeliev'd go!

Duke. I know you'd fain be gone. An officer;
To prison with her. Shall we thus permit
A blasting and a scandalous breath to fall
On him so near us? this must be a practice.
Who knew of our intent, and coming hither?

Isab. One that I would were here, *Friar Lodowick.*

Duke. A ghostly father, belike: who knows that *Lodowick*?

Lucio. My lord, I know him; 'tis a meddling *Friar*,
I do not like the man; had he been Lay, my lord,
For certain words he spake against your Grace
In your retirement, I had swing'd him soundly.

Duke. Words against me? this is a good *Friar* belike,
And to set on this wretched woman here
Against our Substitute! let this *Friar* be found.

Lucio. But yesternight, my lord, she and that *Friar*,
I saw them at the prison: a sawcy *Friar*,
A very scurvy fellow.

Peter. Bless'd be ^a your Grace!
I have stood by, my lord, and I have heard
Your royal ear abus'd. First hath this woman
Most wrongfully accus'd your Substitute,
Who is as free from touch or soil with her,
As she from one ungot.

Duke. We did believe
No less. Know you that *Friar* ³ *Lodowick*?

Peter. I know him for a man divine and holy;
Not scurvy, nor a temporary medler,
As he's reported by this gentleman;
And, on my trust, a man that never yet
Did, as he vouches, misreport your Grace.

Lucio. My lord, most ⁴ villainously he did; believe it.

Peter. Well; he in time may come to clear himself;
But at this instant he is sick, my lord,
Of a strange fever. On his meer request,
(Being come to knowledge that there was complaint

B b 3

Inten-

^a your royal Grace!

³ *Lodowick*, which she speaks of?

⁴ villainously; believe it.

374 MEASURE for MEASURE.

Intended 'gainst lord *Angelo*) came I hither
To speak as from his mouth, what he doth know
Is true ⁵ 'or false, and he upon his oath
By all probation will make up full clear,
Whenever he's conven'd. First, for this woman;
To justify this worthy nobleman,
So vulgarly and personally accus'd,
Her shall you hear disproved to her eyes,
'Till she herself confess it.

Duke. Good *Friar*, let's hear it.
Do you not smile at this, lord *Angelo*?
O heav'n! the vanity of wretched fools! ---
Give us some seats; come, cousin *Angelo*,
In this ⁶ 'I will be partial: be you judge
Of your own cause. Is this the witness, *Friar*?

[*Isabella is carried off, guarded*]

S C E N E III.

Enter Mariana veil'd.

First let her shew her face, and after speak.

Mari. Pardon, my lord, I will not shew my face
Until my husband bid me.

Duke. What, are you marry'd?

Mari. No, my lord.

Duke. Are you a maid?

Mari. No, my lord.

Duke. A widow then?

Mari. Neither, my lord.

Duke. Why, are you nothing then? neither maid, widow, nor wife.

Lucio. My lord, she may be a punk; for many of these
are neither maid, widow, nor wife.

Duke. Silence that fellow: I would he had some cause
to prattle for himself.

Lucio. Well, my lord.

Mari. My lord, I do confess I ne'er was marry'd,

⁵ and false,

⁶ I'll be impartial; . . . *old edit. Theob. emend.*

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7 No?

And I confess besides, I am no maid;
I've known my husband, yet my husband knows not
That ever he knew me.

Lucio. He was drunk then, my lord; it can be no better.

Duke. For the benefit of silence, would thou wert so too.

Lucio. Well, my lord.

Duke. This is no witness for lord *Angelo*.

Mari. Now I come to't, my lord.

She that accuses him of fornication,
In self-same manner doth accuse my husband,
And charges him, my lord, with such a time,
When I'll depose I had him in mine arms,
With all th' effect of love.

Ang. Charges she more
Than me?

Mari. Not that I know.

Duke. 'You say,' your husband. [To Mariana.

Mari. Why, just, my lord, and that is *Angelo*,
Who thinks he knows that he ne'er knew my body;
But knows, he thinks, that he ⁸'knew' *Isabel's*.

Ang. This is a strange abuse: let's see thy face.

Mari. My husband bids me; now I will unmask.

[Unveiling.

This is that face, thou cruel *Angelo*,
Which once thou swor'st was worth the looking on:
This is the hand which, with a vow'd contract,
Was fast belock'd in thine: this is the body
That took away the match from *Isabel*,
And did supply thee at thy garden-house
In her imagin'd person.

Duke. Know you this woman?

Lucio. Carnally, she says.

Duke. Sirrah, no more.

Lucio. ⁹'Enough.'

Aug. My lord, I must confess I know this woman;
And five years since there was some speech of marriage
Betwixt my self and her; which was broke off,

B b 4

Partly

7 No? you say,

8 knows

9 Enough, my lord.

376 MEASURE for MEASURE.

Partly for that her promised proportions
Came short of composition; but in chief,
For that her reputation was dis-valu'd
In levity; since which time, of five years
I never spake ¹ 'with, saw, or' heard from her,
Upon my faith and honour.

Mari. Noble Prince,
As there comes light from heav'n, and words from breath,
As there is sense in truth, and truth in virtue,
I am affianc'd this man's wife, as strongly
As words could make up vows: and, my good lord,
But *Tuesday* night last gone, in's garden-house
He knew me as a wife; as this is true,
Let me in safety raise me from my knees;
Or else for ever be confixed here
A marble monument.

Ang. I did but smile 'till now.
Now, good my lord, give me the scope of justice;
My patience here is touch'd; I do perceive
These poor ² 'informing' women are no more
But instruments of some more mighty member
That sets them on. Let me have way, my lord,
To find this practice out.

Duke. Ay, with my heart;
And punish them unto your height of pleasure.
Thou foolish *Friar*, and thou pernicious woman,
Compact with her that's gone; think'st thou thy oaths,
Tho' they would swear down each particular Saint,
Were testimonies 'gainst his worth and credit,
That's seal'd in approbation? You, lord *Escalus*,
Sit with my cousin; lend him your kind pains
To find out this abuse, whence 'tis deriv'd.
There is another *Friar* that set them on;
Let him be sent for.

Peter. Would he were here, my lord; for he indeed
Hath set the women on to this complaint:
Your *Provost* knows the place where he abides;

¹ with her, saw her, nor

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And he may fetch him.

Duke. Do it instantly.

And you, my noble and well-warranted cousin,
Whom it concerns to hear this matter forth,
Do with your injuries as seems you best
In any chastisement: I for a while
Will leave you; but stir not you, 'till you have
Determin'd well upon these slanderers.

[Exit.

S C E N E IV.

Escal. My lord, we'll do it throughly. Signior Lucio,
did not you say you knew that *Friar Lodowick* to be a dishonest person.

Lucio. *Cucullus non facit monachum*; honest in nothing
but in his cloaths, and one that hath spoke most villainous
speeches of the Duke.

Escal. We shall intreat you to abide here 'till he come,
and inforce them against him; we shall find this *Friar* a
notable fellow.

Lucio. As any in *Vienna*, on my word.

Escal. Call that same *Isabel* here once again: I would
speak with her: pray you, my lord, give me leave to
question; you shall see how I'll handle her.

Lucio. Not better than he by her own report.

Escal. Say you?

Lucio. Marry, Sir, I think if you handled her privately
she should sooner confess; perchance publicly she'd be
asham'd.

Enter Duke in the *Friar's* habit, and Provost; *Isabella*
is brought in.

Escal. I will go darkly to work with her.

Lucio. That's the way; for women are light at mid-
night.

Escal. Come on, mistress: here's a gentlewoman denies
all that you have said.

Lucio.

378 MEASURE for MEASURE.

Lucio. My lord, here comes the rascal I spoke of, here with the *Provost*.

Escal. In very good time: speak not you to him 'till we call upon you.

Lucio. Mum.

Escal. Come, Sir, did you set these women on to slander lord *Angelo*? they have confess'd you did.

Duke. 'Tis false.

Escal. How? know you where you are?

Duke. Respect to your great place! and let the devil Be sometime honour'd for his burning throne.

Where is the Duke? 'tis he should hear me speak.

Escal. The Duke's in us; and we will hear you speak: Look you speak justly.

Duke. Boldly ⁴at least I'll speak. But oh, poor souls Come you to seek the lamb here of the fox?

Good-night to your redress: Is the duke gone?

Then is your cause gone too. The Duke's unjust,

Thus to retort your manifest appeal,

And put your tryal in the villain's mouth

Which here you come to accuse.

Lucio. This is the rascal; this is he I spoke of.

Escal. Why thou unrev'rend and unhallow'd *Friar*,

Is't not enough thou hast suborn'd these women

T' accuse this worthy man, but in foul mouth,

And in the witness of his proper ear,

To call him villain; and then glance from him

To th' Duke himself, to tax him with injustice?

Take him hence; to the rack with him: we'll ⁵touze you

(Ev'n joint by joint) but we will know ⁶this purpose:

⁷What? He unjust?

Duke. Be not so hot; the Duke

Dare no more stretch this finger of mine, than he

Dare rack his own: his subject am I not,

Nor here provincial; my business in this state

Made me a looker-on here in *Vienna*;

⁴ at least. But oh,

⁵ touze you joint by joint

⁶ his

⁷ What? Unjust?

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Where I have seen corruption boil and bubble,
'Till it o'er-run the stew: laws for all faults,
But faults so countenanc'd, that the strong statutes
Stand like the forfeits in a barber's shop, *

As much in mock as mark.

Escal. Slander to th' state! away with him to prison.

Ang. What can you vouch against him, signior *Lucio*?
Is this the man that you did tell us of?

Lucio. 'Tis he, my lord. Come hither, goodman bald-
pate: Do you know me?

Duke. I remember you, Sir, by the sound of your
voice: I met you at the prison in the absence of the Duke.

Lucio. Oh, did you so? and do you remember what
you said of the Duke?

Duke. Most notedly, Sir.

Lucio. Do you so, Sir? and was the Duke a flesh-
monger, a fool, and a coward, as you then reported him
to be?

Duke. You must, Sir, change persons with me ere you
make that my report: you indeed spoke so of him, and
much more, much worse.

Lucio. Oh thou damnable fellow! did not I pluck thee
by the nose for thy speeches?

Duke. I protest, I love the Duke as I love my self.

Ang. Hark how the villain would close now after his
treasonable abuses.

Escal. Such a fellow is not to be talk'd withal: away
with him to prison: where is the *Provost*? away with him
to prison; lay bolts enough upon him; let him speak no
more; away with those giglets too, and with the other
confederate companion.

Duke. Stay, Sir, stay a while.

Ang. What! resists he? help him, *Lucio*.

Lucio.

(a) It is a custom in the shops of all mechanicks to make it a forfeiture
for any stranger to use or take up the tools of their trade: In a Barber's
shop especially, when heretofore Barbers practis'd the under parts of
Surgery, their instruments being of a nice kind and their shops generally
full of idle people, there was hung up a table shewing what particular
forfeiture was required for meddling with each instrument. Warburton.

380 MEASURE for MEASURE.

Lucio. Come, Sir, come, Sir, come, Sir; foh, Sir, why, you bald-pated lying rascal; you must be hooded must you? show your knave's visage, with a pox to you show your sheep-biting face, and be hang'd; an hour will't not off?

[Pulls off the Friar's hood, and discovers the Duke]

Duke. Thou art the first knave that e'er mad't a Duke First, *Provost*, let me bail these gentle three.

Sneak not away, Sir; for the *Friar* and you [To *Lucio* Must have a word anon: lay hold on him.

Lucio. This may prove worse than hanging.

Duke. What you have spoke, I pardon; sit you down [To *Escalus*

We'll borrow place of him. Sir, by your leave: [To *Angelo*

Hast thou or word, or wit, or impudence,

That yet can do thee office? if thou hast,

Rely upon it 'till my tale be heard,

And hold no longer out.

Ang. Oh my dread lord,
I should be guiltier than my guiltiness,
To think I can be undiscernable,
When I perceive your Grace, like pow'r divine,
Hath look'd upon my passes: then, good Prince,
No longer session hold upon my shame;
But let my tryal be mine own confession:
Immediate sentence then, and sequent death,
Is all the grace I beg.

Duke. Come hither, *Mariana*: say; 'wast thou contracted to this woman?

Ang. I was, my lord.

Duke. Go take her hence, and marry her instantly.
Do you the office, *Friar*; which consummate,
Return him here again: go with him, *Provost*.

[Exeunt *Angelo*, *Mariana*, *Peter*, and *Provost*]

8 wast thou e'er

SCEN

S C E N E V.

Escal. My lord, I am more amaz'd at his dishonour,
Than at the strangeness of it.

Duke. Come hither, *Isabel*;
Your *Friar* is now your Prince: as I was then
Advertising, 'all holy,' to your business,
Not changing heart with habit, I am still
Attornied at your service.

Isab. Oh, give me pardon,
That I, your vassal, have employ'd and pain'd
Your unknown Sovereignty.

Duke. You are pardon'd, *Isabel*:
And now, dear maid, be you as free to us.
Your brother's death, I know, fits at your heart:
And you may marvel why I obscur'd my self,
Labouring to save his life; and would not rather
Make rash remonstrance of my hidden power,
Than let him be so lost: O most kind maid,
It was the swift celerity of his death,
Which I did think with flower foot came on)
That brain'd my purpose: 'but now peace' be with him!
That life is better life, past fearing death,
Than that which lives to fear: make it your comfort,
So happy is your brother.

S C E N E VI.

Enter Angelo, Mariana, Peter, and Provost.

Isab. I do, my lord.

Duke. For this new-marry'd man, approaching here,
Whose salt imagination yet hath wrong'd
Your well-defended honour; you must 'pardon him'
For *Mariana's* sake: but as 'a judge,'

Being

9 and holy,

1 but peace

2 pardon

3 he adjudg'd your brother,

382 MEASURE *for* MEASURE.

⁴ 'Being doubly criminal, in violation
Of sacred chastity, and ⁵ 'in' promise-breach,
Thereon dependant for your brother's life,
The very mercy of the law cries out
Most audible, even from his proper tongue,
An *Angelo* for *Claudio*; death for death.
Haste still pays haste, and leisure answers leisure;
Like doth quit like, and *Measure* still for *Measure*.
Then, *Angelo*, thy faults are ⁶ 'manifest';
Which, tho' thou would'st ⁷ 'deny' em, deny thee vantage.
We do condemn thee to the very block
Where *Claudio* stoop'd to death; and with like haste,
Away with him.

Mari. Oh my most gracious lord,
I hope you will not mock me with a husband.

Duke. It is your husband mock'd you with a husband.
Consenting to the safeguard of your honour,
I thought your marriage fit; else imputation,
For that he knew you, might reproach your life,
And choak your good to come: for his possessions,
Altho' by confiscation they are ours,
We do enstate and widow you withal,
To buy you a better husband.

Mari. Oh my dear lord,
I crave no other, nor no better man.

Duke. Never crave him; we are definitive.

Mari. Gentle my Liege, —

Duke. You do but lose your labour:
Away with him to death. Now, Sir, to you.

Mari. Oh my good lord! Sweet *Isabel*, take my part;
Lend me your knees, and all my life to come
I'll lend you, all my life to do you service.

Duke. Against all sense you do importune her;
Should she kneel down, in mercy of this fact,
Her brother's ghost his paved bed would break,
And take her hence in horror.

Mari.

⁴ Being criminal, in double violation

⁵ of

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⁷ deny, denies thee

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Mari. Isabel,

sweet *Isabel*, do yet but kneel by me,
Hold up your hands, say nothing; I'll speak all.
They say best men are moulded out of faults;
And for the most, become much more the better
For being a little bad: so may my husband.
Oh *Isabel*! will you not lend a knee?

Duke. He dies for *Claudio*'s death.

Isab. Most bounteous Sir,

[*Kneeling.*

Look, if it please you, on this man condemn'd,
As if my brother liv'd: I partly think
A due sincerity govern'd his deeds,
Till he did look on me: since it is so,
Let him not die. My brother had but justice,
In that he did the thing for which he dy'd.

For *Angelo*, his act did not o'ertake
His bad intent, and must be bury'd but
As an intent that perish'd by the way:

Thoughts are no subjects; ⁸ 'intents meerly thoughts.'

Mari. Meerly, my lord.

Duke. Your suit's unprofitable; stand up, I say:
I have bethought me of another fault.

Provost, how came it *Claudio* was beheaded
At an unusual hour?

Prov. 'Twas so commanded.'

Duke. Had you a special warrant for the deed?

Prov. No, my good lord; it was by private message.

Duke. For which I do discharge you of your office:
Give up your keys.

Prov. Pardon me, noble lord.

I thought it was a fault, but knew it not;

Yet did repent me, after more advice:

For testimony whereof, one in the prison,

That should by private order else have dy'd,

I have reserv'd alive.

Duke. 'And what is he?'

Prov.

⁸ intents, but meerly thoughts.

⁹ It was commanded so.

¹ What's he?

384 MEASURE for MEASURE.

Prov. His name is *Barnardine*.

Duke. I would thou had'st done so by *Claudio*:
Go fetch him hither; let me look upon him. [*Exit Prov.*]

Escal. I'm sorry one so learned and so wise,
As you, lord *Angelo*, have still appear'd,
Should slip so grossly both in heat of blood,
And lack of temper'd judgment afterward.

Ang. I'm sorry that such sorrow I procure;
And so deep sticks it in my penitent heart,
That I crave death more willingly than mercy:
'Tis my deserving, and I do intreat it.

S C E N E VII.

Enter Provost, Barnardine, Claudio, and Julietta.

Duke. Which is that *Barnardine*?

Prov. This, ² 'my good lord.'

Duke. There was a *Friar* told me of this man:
Sirrah, thou'rt said to have a stubborn soul
That apprehends no further than this world,
And squar'st thy life accordingly: thou'rt condemn'd.
But for those earthly faults, I quit them all:
I pray thee, take this mercy to provide
For better times to come: *Friar*, advise him;
I leave him ³ 'to you.' What muffled fellow's that?

Prov. This is another prisoner that I sav'd,
Who should have dy'd when *Claudio* lost his head,
As like almost to *Claudio* as himself. [*Uncovers his*]

Duke. If he be like your brother, for his sake [*To his*]
⁴ 'He's' pardoned; and for your lovely sake,
Give me your hand, ⁵ 'say you'll be mine,' and he's
My brother too; but fitter time for that.
By this lord *Angelo* perceives he's safe;
Methinks I see a quickning in his eye.
Well, *Angelo*, your evil quits you well;

² my lord.

³ to your hand.

⁴ Is he

⁵ and say, you will be mine,

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And yet
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Lucio.
rick; if
her it wo
Duke.
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Lucio.
whore: y
Duke; g
me a cuck
Duke.
Thy stand
Remit thy
And see
Lucio.
whipping
Duke.
'Her,'
Joy to yo
I have co
Thanks,
There's r
Thanks,
We shall
Forgive
VOL.
6 her we

Look that you love your wife; ⁶her worth works yours.

I find an apt remission in my self,

And yet here's one in place I cannot pardon.

You, firrah, that knew me for a fool, a coward,

[To Lucio.]

One all of luxury, an ass, a mad-man;

Wherein have I deserved so of you,

That you extol me thus?

Lucio. 'Faith, my lord, I spoke it but according to the
trick; if you will hang me for it you may, but I had ra-
ther it would please you I might be whipt.

Duke. Whipt first, Sir, and hang'd after.

Proclaim it, *Provost*, round about the city;

If any ⁷'woman's' wrong'd by this lewd fellow,

As I have heard him swear himself there's one

Whom he begot with child) let her appear,

And he shall marry her; the nuptial finish'd,

Let him be whipt and hang'd.

Lucio. I beseech your Highness, do not marry me to a
whore: your Highness said even now, I made you a
Duke; good my lord, do not recompence me in making
me a cuckold.

Duke. Upon mine honour, thou shalt marry her:

Thy slanders I forgive, and therewithal

Remit thy other forfeits; take him to prison:

And see our pleasure herein ⁸'execute.'

Lucio. Marrying a punk, my lord, is pressing to death,
whipping and hanging.

Duke. Sland'ring a Prince deserves it.

'Her, Claudio, that you wrong'd, look you restore.

Joy to you, *Mariana*! love her, *Angelo*:

I have confes'd her, and I know her virtue.

Thanks, good friend *Escalus*, for thy much goodness:

There's more behind that is more grate.

Thanks, *Provost*, for thy care and secresie;

We shall imploy thee in a worthier place:

Forgive him, *Angelo*, that brought you home

VOL. I.

C c

The

⁶ her worth, worth yours.

⁷ woman

⁸ executed.

⁹ She,

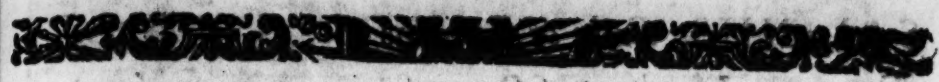
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The head of *Ragozine* for *Claudio's* ;
 Th' offence pardons it self. Dear *Isabel*,
 I have a motion much imports your good,
 Whereto if you'll a willing ear incline,
 What's mine is yours, and what is yours is mine:
 So bring us to our palace, where we'll show
 What's yet behind that's meet you all should know.

[*Exeunt.*



PERSONS



THE

COMEDY

OF

ERRORS.



DRAMATIS PERSONÆ.

SALINUS, *Duke of Ephesus.*

Ægeon, *a Merchant of Syracuse.*

Antipholis of Ephesus, { *Twin Brothers, and Sons to Ægeon and*
Antipholis of Syracuse, { *Æmilia, but unknown to each other.*

Dromio of Ephesus, { *Twin Brothers, and Slaves to the two*
Dromio of Syracuse, { *Antipholis's.*

Balthazar, *a Merchant.*

Angelo, *a Goldsmith.*

A Merchant, Friend to Antipholis of Syracuse.

Dr. Pinch, *a School-master, and a Conjuror.*

Æmilia, *Wife to Ægeon, an Abbess at Ephesus.*

Adriana, *Wife to Antipholis of Ephesus.*

Luciana, *Sister to Adriana.*

Luce, *Servant to Adriana.*

Jailor, Officers, and other Attendants.

SCENE *Ephesus.*

The Plot taken from the Menæchmi of Plautus.

THE



THE
COMEDY of ERRORS.

ACT I. SCENE I.

Enter the Duke of Ephesus, Ægeon, Jailor, and other Attendants.

ÆGEON.

Proceed, *Salinus*, to procure my fall,
And by the doom of death end woes and all.
Duke. Merchant of *Syracusa*, plead no more;
I am not partial to infringe our laws:
The enmity and discord which of late
Sprung from the ranc'rous outrage of your Duke,
To merchants, our well-dealing countrymen,
Who wanting gilders to redeem their lives,
Have seal'd his rigorous statutes with their bloods,
Excludes all pity from our threatening looks.
For, since the mortal and intestine jars
Twixt thy seditious countrymen and us,
Hath in solemn synods been decreed,
Both by the *Syracusans* and our selves,
To admit no traffick to our adverse towns.
Nay, more; if any-born at *Ephesus*
Be seen at *Syracusan* marts and fairs,
Again, if any *Syracusan* born

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Come to the bay of *Ephesus*, he dies;
His goods confiscate to the Duke's dispose,
Unless a thousand marks be levied
To quit the penalty, and ransom him.
Thy substance, valu'd at the highest rate,
Cannot amount unto a hundred marks;
Therefore by law thou art condemn'd to die. [done]

Ægeon. Yet 'tis my comfort, when your words are
My woes end likewise with the evening sun.

Duke. Well, *Syracusan*, say in brief the cause,
Why thou departed'st from thy native home;
And for what cause thou cam'st to *Ephesus*.

Ægeon. A heavier task could not have been impos'd,
Than I to speak my grief unspeakable:
Yet that the world may witness that my end
Was wrought by nature^a, not by vile offence,
I'll utter what my sorrow gives me leave.
In *Syracusa* was I born, and wed
Unto a woman, happy but for me,
And by me too, had not our hap been bad:
With her I liv'd in joy, our wealth increas'd
By prosperous voyages I often made
To *Epidamnium*, 'till my factor's death;
And he great store of goods at random leaving,
Drew me from kind embracements of my spouse;
From whom my absence was not six months old,
Before herself (almost at fainting under
The pleasing punishment that women bear)
Had made provision for her following me,
And soon and safe arrived where I was.
There she had not been long, but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other,
As could not be distinguish'd but by names.
That very hour, and in the self-same inn,
A poor mean woman was delivered

(a) *That is*, by a natural event, by the course of providence.

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My wife
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The seas

Of such a burthen, male-twins both alike:
 Those (for their parents were exceeding poor)
 I bought, and brought up to attend my sons.
 My wife, not meanly proud of two such boys,
 Made daily motions for our home return:
 Unwilling I agreed; alas, too soon!
 We came aboard.
 A league from *Epidamnium* had we sail'd,
 Before the always-wind-obeying deep
 Gave any tragick instance of our harm;
 But longer did we not retain much hope:
 For what obscured light the heav'ns did grant,
 Did but convey unto our fearful minds
 A doubtful warrant of immediate death;
 Which tho' my self would gladly have embrac'd,
 Yet the incessant weeping of my wife,
 Weeping before for what she saw must come,
 And piteous plainings of the pretty babes
 That mourn'd for fashion, ignorant what to fear,
 Forc'd me to seek delays for them and me:
 And this it was; (for other means were none.)
 The sailors sought for safety by our boat,
 And left the ship then sinking-ripe to us;
 My wife, more careful for the elder born,
 Had fasten'd him unto a small spare mast,
 Such as sea-faring men provide for storms;
 To him one of the other twins was bound,
 Whilst I had been like heedful of the other.
 The children thus dispos'd, my wife and I,
 Fixing our eyes on whom our care was fixt,
 Fasten'd our selves 'at th' end of either mast,
 And floating straight, obedient to the stream,
 Were carry'd towards *Corinth*, as we thought.
 At length the sun gazing upon the earth
 Dispers'd those vapours that offended us;
 And by the benefit of his wish'd light
 The seas wax'd calm, and we discovered

C c 4

Two

2 at either end the mast,

Two ships from far making amain to us,
Of *Corinth* that, of *Epidaurus* this;
But ere they came——oh, let me say no more;
Gather the sequel by that went before.

Duke. Nay, forward, old man, do not break off so;
For we may pity, tho' not pardon thee.

Ægeon. Oh, had the Gods done so, I had not now
Worthily term'd them merciless to us;
For ere the ships could meet by twice five leagues,
We were encountred by a mighty rock;
Which being violently born upon,
Our helpless ship was splitted in the midst:
So that in this unjust divorce of us
Fortune had left to both of us alike
What to delight in, what to sorrow for.
Her part, poor soul! seeming as burdened
With lesser weight, but not with lesser wo,
Was carry'd with more speed before the wind,
And in our sight they three were taken up
By fishermen of *Corinth*, as we thought.
At length³ 'the other' ship had seiz'd on us;
And knowing whom it was their hap to save,
Gave helpful welcome to their shipwreck'd guests,
And would have 'rest the fishers of their prey,
Had not their bark been very slow of sail;
And therefore homeward did they bend their course.
Thus have you heard me sever'd from my bliss,
* 'Thus' by misfortunes was my life prolong'd,
To tell sad stories of my own mishaps.

Duke. And for the sakes of them thou sorrow'st for,
Do me the favour to dilate at full
What hath befall'n of them and thee 'till now.

Ægeon. My youngest boy, and yet my eldest care,
At eighteen years became inquisitive
After his brother, and importun'd me,
That his attendant, (for his case was like,
'Rest of his brother, but retain'd his name,)

3 another

4 That

Might bear him company in quest of him:
Whom whilst I labour'd of a love to see,
I hazarded the loss of whom I lov'd.
Five summers have I spent in farthest Greece,
Roaming clean through the bounds of Asia,
And coasting homeward, came to *Ephesus*:
Hopeless to find, yet loth to leave unfought
Or that, or any place that harbours men.
But here must end the story of my life;
And happy were I in my timely death,
Could all my travels warrant me they live.

Duke. Hapless *Ægeon*, whom the fates have mark'd
To bear th' extremity of dire mishap;

'Now trust me, were it not against our laws,
Which Princes, would they, may not disannul,
Against my crown, my oath, my dignity,
My soul should sue as advocate for thee.

But tho' thou art adjudged to the death,
And pass'd sentence may not be recall'd,

But to our honour's great disparagement,

Yet will I favour thee in what I can;

I therefore, merchant, limit thee this day

To seek thy life by beneficial help:

Try all the friends thou hast in *Ephesus*,

Beg thou, or borrow to make up the sum,

And live; if not, then thou art doom'd to die:

'Jailor, now take him to thy custody.

Jail. I will, my lord.

Ægeon. Hopeless and helpless doth *Ægeon* wend,

But to procrastinate his liveless end.

[*Exeunt*.]

5 Now trust me, were it not against our laws,

Against my crown, my oath, my dignity,

Which princes would, they may not disannul,

... old edit. Theob. amend.

6 Jailor, take him

SCENE

S C E N E II.

The STREET.

Enter Antipholus of Syracuse, a Merchant, and Dromio.

Mer. **T**Herefore give out, you are of *Epidamnium*,
Lest that your goods too soon be confiscate,
This very day a *Syracusan* merchant
Is apprehended for arrival here;
And not being able to buy out his life,
According to the statute of the town,
Dies ere the weary sun set in the west:
There is your money that I had to keep.

Ant. Go bear it to the *Centaur*, where we host,
And stay there, *Dromio*, 'till I come to thee:
Within this hour it will be dinner-time,
'Till that I'll view the manners of the town,
Peruse the traders, gaze upon the buildings,
And then return and sleep within mine inn;
For with long travel I am stiff and weary.
Get thee away.

Dro. Many a man would take you at your word,
And go indeed, having so good a means. [*Exit Dromio*]

Ant. A trusty villain, Sir, that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to the inn and dine with me?

Mer. I am invited, Sir, to certain merchants,
Of whom I hope to make much benefit:
I crave your pardon. Soon at five a clock,
Please you, I'll meet with you upon the mart,
And afterward 'confort with you' 'till bed-time:
My present business calls me from you now.

7 confort you

Ant. Farewel 'till then; I will go lose my self,
And wander up and down to view the city.

Mer. Sir, I commend you to your own content.
[Exit Merchant.]

S C E N E III.

Ant. He that commends me to my own content,
Commends me to the thing I cannot get.
I to the world am like a drop of water,
That in the ocean seeks another drop,
Who falling there to find his fellow forth,
Unseen, inquisitive, confounds himself:
So I, to find a mother and a brother,
In quest of them, unhappy, lose my self.

Enter Dromio of Ephesus.

Here comes the almanack of my true date.
What now? how chance thou art return'd so soon?

E. Dro. Return'd so soon! rather approach'd too late:
The capon burns, the pig falls from the spit,
The clock has stricken twelve upon the bell;
My mistress made it one upon my cheek;
She is so hot because the meat is cold;
The meat is cold because you come not home;
You come not home because you have no stomach;
You have no stomach having broke your fast:
But we that know what 'tis to fast and pray,
Are penitent for your default to-day.

Ant. Stop in your wind, Sir; tell me this, I pray,
Where you have left the mony that I gave you?

E. Dro. Oh, six pence that I had a *Wednesday* last,
To pay the sadler for my mistress' crupper?
The sadler had it, Sir; I kept it not.

Ant. I am not in a sportive humour now;
Tell me and dally not, where is the mony?
We being strangers here, how dar'st thou trust
So great a charge from thine own custody?

E. Dro.

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E. Dro. I pray you, jest, Sir, as you sit at dinner;
I from my mistress come to you in post,
If I return, I shall be post indeed;
For she will score your fault upon my pate:
Methinks your maw, like mine, should be your clock,
And strike you home without a messenger.

Ant. Come, *Dromio*, come, these jests are out of season;
Reserve them 'till a merrier hour than this:
Where is the gold I gave in charge to thee?

E. Dro. To me, Sir? why, you gave no gold to me.

Ant. Come on, Sir knave, have done your foolishness,
And tell me how thou hast dispos'd thy charge.

E. Dro. My charge was but to fetch you from the mart
Home to your house, the *Phoenix*, Sir, to dinner;
My mistress and her sister stay for you.

Ant. Now as I am a christian answer me,
In what safe place you have bestow'd my mony;
Or I shall break that merry sconce of yours,
That stands on tricks when I am undispos'd:
Where are the thousand marks thou hadst of me?

E. Dro. I have some marks of yours upon my pate;
Some of my mistress' marks upon my shoulders;
But not a thousand marks between you both.
If I should pay your worship those again,
Perchance you will not bear them patiently.

Ant. Thy mistress' marks? what mistress, slave, hast thou?

E. Dro. Your worship's wife, my mistress at the *Phoenix*;
She that doth fast 'till you come home to dinner;
And prays that you will hie you home to dinner.

Ant. What, wilt thou flout me thus unto my face,
Being forbid? there take you that, Sir knave.

E. Dro. What mean you, Sir? for God's sake hold
your hands;
Nay, an you will not, Sir, I'll take my heels.

[*Exit Dromio.*]

Ant. Upon my life, by some device or other,
The villain is o'er-raught of all my mony.
They say, this town is full of couzenage;

As,

& So

As, nimble jugglers, that deceive the eye;
Dark-working forcerers, that change the mind;
Soul-selling witches, that deform the body;
Disguised cheaters, prating mountebanks,
And many such like ⁸ 'libertines' of sin:
If it prove so, I will be gone the sooner.
I'll to the *Centaur*, to go seek this slave;
I greatly fear my mony is not safe. [Exit.]



ACT II. SCENE I.

The House of Antipholis of Ephesus.

Enter Adriana and Luciana.

ADRIANA.

NEITHER my husband, nor the slave return'd,
That in such haste I sent to seek his master!

Sure, *Luciana*, it is two a clock.

Luc. Perhaps some merchant hath invited him,
And from the mart he's somewhere gone to dinner:

Good sister, let us dine, and never fret.

A man is master of his liberty:

Time is their master, and when they see time

They'll go or come; if so, be patient, sister.

Adr. Why should their liberty than ours be more?

Luc. Because their business still lyes out a-door.

Adr. Look, when I serve him so, he takes it ill.

Luc. Oh, know he is the bridle of your will.

Adr. There's none, but asses will be bridled so.

Luc. Why, head-strong liberty is lasht with wo.

There's nothing situate under heav'n's eye,

But hath its bound in earth, in sea, and sky:

The

⁸ Soul-killing

⁹ liberties

As,

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The beasts, the fishes, and the winged fowls,
Are their male's subjects, and at their controuls:
¹ 'Men' more divine, the ² 'masters' of all these,
³ 'Lords' of the wide world, and wide wat'ry seas,
Indu'd with intellectual sense and soul,
Of more preheminance than fish and fowl,
Are masters to their females, and their lords:
Then let your will attend on their accords.

Adr. This servitude makes you to keep unwed.

Luc. Not this, but troubles of the marriage-bed.

Adr. But were you wedded, you would bear some swa

Luc. Ere I learn love I'll practise to obey.

Adr. How if your husband start some other where?

Luc. 'Till he come home again I would forbear.

Adr. Patience unmov'd, no marvel tho' she pause;
They can be meek that have no other cause;
A wretched soul, bruise'd with adversity,
We bid be quiet when we hear it cry;
But were we burden'd with like weight of pain,
As much, or more we should our selves complain;
So thou, that hast no unkind mate to grieve thee,
With urging helpless patience would'st relieve me:
But if thou live to ⁴ be like right-bereft,
This fool'd-begg'd patience in thee will be left.

Luc. Well, I will marry one day but to try;
Here comes your man, now is your husband nigh.

S C E N E II.

Enter Dromio Eph.

Adr. Say, is your tardy master now at hand?

E. Dro. Nay, he's at two hands with me, and that m
two ears can witness.

Adr. Say, didst thou speak with him? know'st thou

E. Dro. Ay, ay, he told his mind upon mine ear,
BesREW his hand, I scarce could understand it.

¹ Man

² master

³ Lord

⁴ see like right bereft,

Luc.

meaning

E. Dro.

his blow

understan

Adr.

It seems

E. Dro.

Adr.

E. Dro.

When I

He ask'd

'Tis din

Your me

Will you

Where is

The pig,

My mistr

'Thy m

Luc.

E. Dro.

I know,

So that m

I thank h

For in co

Adr.

E. Dro.

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Adr.

E. Dro.

Between y

Adr.

E. Dro.

That like

You spurr

I last in

L

5 sure, he

7 Quoth

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Luc. Spake he so doubtfully, thou could'st not feel his meaning?

E. Dro. Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully, that I could scarce understand them.

Adr. But say, I pr'ythee, is he coming home? It seems he hath great care to please his wife.

E. Dro. Why, mistress, sure my master is horn-mad.

Adr. Horn-mad, thou villain?

E. Dro. I mean not cuckold-mad; but 'sure stark' mad: When I desir'd him to come home to dinner, He ask'd me for a thousand marks in gold:

'Tis dinner-time, quoth I; my gold, quoth he:

Your meat doth burn, quoth I; my gold, quoth he:

Will you come home, quoth I? my gold, quoth he:

Where is the thousand marks I gave thee, villain?

The pig, quoth I, is burn'd; my gold, quoth he.

My mistress, Sir, quoth I; hang up thy mistress;

'Thy mistress I know not;' out on thy mistress:

Luc. Quoth who?

E. Dro. 'Why, quoth' my master:

I know, quoth he, no house, no wife, no mistress;

So that my errand, due unto my tongue,

I thank him, I bare home upon my shoulders:

For in conclusion, he did beat me there.

Adr. Go back again, thou slave, and fetch him home.

E. Dro. Go back again, and be new beaten home?

For God's sake send some other messenger.

Adr. Back, slave, or I will break thy pate across.

E. Dro. And he will bless that cross with other beating:

Between you I shall have a holy head.

Adr. Hence, prating peasant, fetch thy master home.

E. Dro. Am I so round with you as you with me,

That like a foot-ball you do spurn me thus?

You spurn me hence, and he will spurn me hither:

If I last in this service, you must case me in leather. [*Exit.*

SCENE

5 sure, he's stark

6 I know not thy mistress;

7 Quoth

S C E N E III.

Luc. Fie, how impatience lowreth in your face!

Adr. His company must do his minions grace,

Whilst I at home starve for a merry look:

Hath homely age th' alluring beauty took

From my poor cheek? then he hath wasted it.

Are my discourses dull? barren my wit?

If voluble and sharp discourse be marr'd,

Unkindness blunts it, more than marble hard.

Do their gay vestments his affections bait?

That's not my fault; he's master of my state.

What ruins are in me that can be found

By him not ruin'd? then is he the ground

Of my defeatures. My decayed fair

A funny look of his would soon repair.

But, too unruly deer, he breaks the pale,

And feeds from home; poor I am but his stale.

Luc. Self-harming jealousy; fie, beat it hence.

Adr. Unfeeling fools can with such wrongs dispense:

I know his eye doth homage other-where;

Or else what lets it but he would be here?

Sister, you know he promis'd me a chain,

Would that ⁸ 'alone alas! he would detain,

So he would keep fair quarter with his bed.

I see the jewel best enameled

Will lose his beauty; ⁹ 'and tho' gold bides still

That others touch, yet often touching will

Wear gold: and so no man that hath a name,

But falshood and corruption doth it shame.

Since that my beauty cannot please his eye,

I'll weep what's left away, and weeping die.

Luc. How many fond fools serve mad jealousy! [*Exeunt.*]

S C E N E

⁸ alone, alone,

⁹ —yet the gold bides still

That others touch, and often touching will:

Where gold and no man that hath a name

By falshood and corruption doth it shame.

Old edit. Warb. emend.

SCENE IV.

The STREET.

Enter Antipholis of Syracuse.

Ant. THE gold I gave to *Dromio* is laid up
Safe at the *Centaur*, and the heedful slave
As wander'd forth in care to seek me out.
By computation, and mine host's report,
I could not speak with *Dromio*, since at first
I sent him from the mart. See here he comes.

Enter *Dromio* of Syracuse.

How now, Sir? is your merry humour alter'd?
As you love stroaks, so jest with me again.
You know no *Centaur*? you receiv'd no gold?
Your mistress sent to have me home to dinner?
My house was at the *Phoenix*? wast thou mad,
That thus so madly thou didst answer me?

S. Dro. What answer, Sir? when spake I such a word?

Ant. Even now, even here, not half an hour since.

S. Dro. I did not see you since you sent me hence
Home to the *Centaur*, with the gold you gave me.

Ant. Villain, thou didst deny the gold's receipt,
And told'st me of a mistress and a dinner;
For which I hope thou felt'st I was displeas'd.

S. Dro. I'm glad to see you in this merry vein:
What means this jest, I pray you, master, tell me?

Ant. Yea, dost thou jeer and flout me in the teeth?
Think'st thou I jest? hold, take thou that, and that.

[Beats *Dromio*.]

S. Dro. Hold, Sir, for God's sake, now your jest is earnest;
Upon what bargain do you give it me?

Ant. Because that I familiarly sometimes
Do use you for my fool, and chat with you,
Your sawciness will jest upon my love,

S C E N E III.

Luc. Fie, how impatience lowreth in your face!

Adr. His company must do his minions grace,

Whilst I at home starve for a merry look:

Hath homely age th' alluring beauty took

From my poor cheek? then he hath wasted it.

Are my discourses dull? barren my wit?

If voluble and sharp discourse be marr'd,

Unkindness blunts it, more than marble hard.

Do their gay vestments his affections bait?

That's not my fault; he's master of my state.

What ruins are in me that can be found

By him not ruin'd? then is he the ground

Of my defeatures. My decayed fair

A funny look of his would soon repair.

But, too unruly deer, he breaks the pale,

And feeds from home; poor I am but his stale.

Luc. Self-harming jealousy; fie, beat it hence.

Adr. Unfeeling fools can with such wrongs dispense:

I know his eye doth homage other-where;

Or else what lets it but he would be here?

Sister, you know he promis'd me a chain,

Would that ⁸ 'alone alas! he would detain,

So he would keep fair quarter with his bed.

I see the jewel best enameled

Will lose his beauty; ⁹ 'and tho' gold bides still

That others touch, yet often touching will

Wear gold: and so no man that hath a name,

But falshood and corruption doth it shame.

Since that my beauty cannot please his eye,

I'll weep what's left away, and weeping die.

Luc. How many fond fools serve mad jealousy! [*Exeunt.*]

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⁹ —yet the gold bides still

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Think'st thou I jest? hold, take thou that, and that.

[Beats Dromio.]

S. Dro. Hold, Sir, for God's sake, now your jest is earnest;
Upon what bargain do you give it me?

Ant. Because that I familiarly sometimes
Do use you for my fool, and chat with you,
Your sawciness will jest upon my love,

And make a 'comedy' of my serious hours.
 When the sun shines let foolish gnats make sport,
 But creep in crannies when he hides his beams:
 If you will jest with me, know my aspect,
 And fashion your demeanour to my looks;
 Or I will beat this method in your sconce.
 But soft; who wafts us yonder? *

SCENE

(a) — wafts us yonder?

S. Dro. Sconce, call you it? so you would leave battering, I had rather have it a head; an you use these blows long, I must get a scone for my head, and insconce it too, or else I shall seek my wit in my shoulders: but I pray, Sir, why am I beaten?

Ant. Dost thou not know?

S. Dro. Nothing, Sir, but that I am beaten.

Ant. Shall I tell you why?

S. Dro. Ay, Sir, and wherefore; for they say, every why hath a wherefore.

Ant. Why, first, for flouting me; and then wherefore, for urging it the second time to me.

S. Dro. Was there ever any man thus beaten out of season, When in the why and wherefore is neither rhyme nor reason? Well, Sir, I thank you.

Ant. Thank me, Sir, for what?

S. Dro. Marry, Sir, for this something that you gave me for nothing.

Ant. I'll make you amends next, to give you nothing for something. But say, Sir, is it dinner-time?

S. Dro. No, Sir, I think the meat wants that I have.

Ant. In good time, Sir, what's that?

S. Dro. Basting.

Ant. Well, Sir, then 'twill be dry.

S. Dro. If it be, Sir, I pray you, eat not of it.

Ant. Your reason?

S. Dro. Lest it make you cholerick, and purchase me another dry basting.

Ant. Well, Sir, learn to jest in good time; there's a time for all things.

S. Dro. I durst have deny'd that, before you were so cholerick.

Ant. By what rule, Sir?

S. Dro. Marry, Sir, by a rule as plain as the plain bald pate of father Time himself.

Ant. Let's hear it.

S. Dro. There's no time for a man to recover his hair that grows bald by nature.

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SCE

SCENE V.

Enter Adriana and Luciana.

Adr. Ay, ay, *Antipholis*, look strange and frown;
Some other mistress hath some sweet aspects,
I am not *Adriana*, nor thy wife.
The time was once, when thou unurg'd wouldst vow,
That never words were musick to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savour'd in thy taste,

D d 2

Unless

Ant. May he not do it by fine and recovery.

S. Dro. Yes, to pay a fine for a peruke, and recover the lost hair of another man.

Ant. Why, is *Time* such a niggard of hair, being, as it is, so plentiful an excrement?

S. Dro. Because it is a blessing that he bestows on beasts; and what he hath scant'd them in hair, he hath given them in wit.

Ant. Why, but there's many a man hath more hair than wit.

S. Dro. Not a man of those but he hath the wit to lose his hair.

Ant. Why, thou didst conclude hairy men plain dealers without wit.

S. Dro. The plainer dealer, the sooner lost; yet he loseth it in a kind of jollity.

Ant. For what reason?

S. Dro. For two, and sound ones too.

Ant. Nay, not sound ones, I pray you.

S. Dro. Sure ones then.

Ant. Nay, not sure in a thing falling.

S. Dro. Certain ones then.

Ant. Name them.

S. Dro. The one to save the money that he spends in tiring; the other, that at dinner they should not drop in his porridge.

Ant. You would all this time have prov'd, there is no time for all things.

S. Dro. Marry, and did, Sir; namely, no time to recover hair lost by nature.

Ant. But your reason was not substantial, why there is no time to recover.

S. Dro. Thus I mend it: *Time* himself is bald, and therefore to the world's end will have bald followers.

Ant. I knew 'twould be a bald conclusion.

SCENE V. &c.

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Unless I spake, or look'd, or touch'd, or carv'd.
 How comes it now, my husband, oh, how comes it,
 That thou art thus estranged from thy self?
 Thy self I call it, being strange to me:
 That, undividable, incorporate,
 Am better than thy dear self's better part.
 Ah, do not tear away thy self from me;
 For know, my love, as easie may'st thou fall
 A drop of water in the breaking gulph,
 And take unmingled thence that drop again,
 Without addition or diminishing,
 As take from me thy self, and not me too.
 How dearly would it touch thee to the quick,
 Should'st thou but hear I were licentious?
 And that this body, consecrate to thee,
 By ruffian lust should be contaminate?
 Would'st thou not spit at me, and spurn at me,
 And hurl the name of husband in my face,
 And tear the stain'd skin * 'off' my harlot-brow,
 And from my false hand cut the wedding-ring,
 And break it with a deep-divorcing vow?
 I know thou 'would'st; and therefore see thou do it.
 I am possess'd with an adulterate blot;
 My blood is mingled with the crime of lust:
 For if we two be one and thou play false,
 I do digest the poison of thy flesh,
 Being strumpeted by thy contagion.
 Keep then fair league and truce with thy true bed;
 I live unstain'd, thou undishonoured.

Ant. Plead you to me, fair dame? I know you not:
 In *Ephesus* I am but two hours old,
 As strange unto your town as to your talk. *

Luc. Fie, brother, how the world is chang'd with you
 When were you wont to use my sister thus?

(a) — as to your talk.

Who, every word by all my wit being scann'd,
 Wants wit in all one word to understand.

Luc. Fie, brother, &c.

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(a) —
S. Dr.
 This is
 We talk

She sent for you by *Dromio* home to dinner.

Ant. By *Dromio*?

S. Dro. By me?

Adr. By thee; and thus thou didst return from him,
That he did buffet thee, and in his blows
Deny'd my house for his, me for his wife.

Ant. Did you converse, Sir, with this gentlewoman?
What is the course and drift of your compact?

S. Dro. I, Sir? I never saw her 'till this time.

Ant. Villain, thou liest; for even her very words
Didst thou deliver to me on the mart.

S. Dro. I never spake with her in all my life.

Ant. How can she thus then call us by our names,
Unless it be by inspiration?

Adr. How ill agrees it with your gravity,
To counterfeit thus grossly with your slave,
Abetting him to thwart me in my mood!
Be it my wrong, you are from me exempt,
But wrong not that wrong with a more contempt.
Come, I will fasten on this sleeve of thine;
Thou art an elm, my husband, I a vine:
Whose weakness marry'd to thy stronger state,
Makes me with thy strength to communicate;
If ought possess thee from me, it is dross,
Usurping ivy, brier, or idle moss,
Which all for want of pruning, with intrusion,
Infect thy sap, and live on thy confusion.

Ant. To me she speaks; she moves me for her theme;
What, was I marry'd to her in my dream?
Or sleep I now, and think I hear all this?
What error drives our eyes and ears amiss?
Until I know this sure uncertainty,
I'll entertain the favour'd fallacy.

Luc. *Dromio*, go bid the servants spread for dinner.

D d 3

Adr.

(a) — servants spread for dinner.

S. Dro. Oh for my beads! I cross me for a sinner.

This is the *Fairy* land: oh spight of spights!

We talk with goblins, owls, and elvish sprights:

4 Who

If

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Adr. Come, come, no longer will I be a fool,
To put the finger in the eye and weep,
Whilst man and master laugh my woes to scorn.
Come, Sir, to dinner; *Dromio*, keep the gate;
Husband, I'll dine above with you to-day,
And thrive you of a thousand idle pranks;
Sirrah, if any ask you for your master,
Say he dines forth, and let no creature enter;
Come, sister; *Dromio*, play the porter well.

Ant. Am I in earth, in heaven, or in hell?
Sleeping or waking, mad or well advis'd?
Known unto these, and to my self disguis'd?
I'll say as they say, and persevere so;
And in this mist at all adventures go.

S. Dro. Master, shall I be porter at the gate?

Adr. Ay, let none enter, lest I break your pate.

Luc. Come, come, *Antipholis*, we dine too late.

[*Exeunt.*]

If we obey them not, this will ensue,
They'll suck our breath, or pinch us black and blue.

Luc. Why prat'st thou to thy self,

Dromio, thou *Dromio*, snail, thou slug, thou sot?

S. Dro. I am transformed, master, am I not?

Ant. I think thou art in mind, and so am I.

S. Dro. Nay, master, both in mind and in my shape.

Ant. Thou hast thine own form.

S. Dro. No; I am an ape.

Luc. If thou art chang'd to ought, 'tis to an ass.

S. Dro. 'Tis true, she rides me, and I long for grass.

'Tis so, I am an ass; else it could never be,

But I should know her as well as she knows me.

Adr. Come, come, &c.



Enter

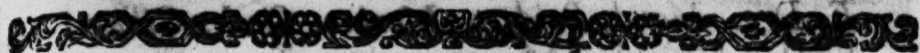
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E. Dro.
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Your hand
E. Ant.

(b) —
Bal. I

ACT



ACT III. SCENE I.

The Street before Antipholis's House.

Enter Antipholis of Ephesus, Dromio of Ephesus, Angelo, and Balthazar.

E. ANTIPHOLIS.

GOOD Signior *Angelo*, you must excuse us;
My wife is shrewish when I keep not hours;
Say, that I linger'd with you at your shop
To see the making of her carkanet,
And that to-morrow you will bring it home.
But here's a villain that would face me down
He met me on the mart, and that I beat him,
And charg'd him with a thousand marks in gold;
And that I did deny my wife and house:
Thou drunkard thou, what didst thou mean by this?
I think thou art an ass.

E. Dro. Marry, 'doth it so appear
By the wrongs I suffer, and the blows I bear?
I should kick being kickt; and being at that pass,
You would keep from my heels, and beware of an ass.

E. Ant. Y'are sad, Signior *Balthazar*. Pray God our
cheer

May answer my good will, and your good welcome.^b
But

(a) ——— didst thou mean by this?

E. Dro. Say what you will, Sir, but I know what I know,
That you beat me at the mart, I have your hand to show;
If the skin were parchment, and the blows you gave were ink,
Your hand-writing would tell you what I think.

E. Ant. I think, &c.

(b) ——— and your good welcome.

Bal. I hold your dainties cheap, Sir, and your welcome dear.

D d 4

E. Ant.

5 so it don't

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But soft ; my door is lockt ; go bid them let us in.

E. Dro. Maud, Bridget, Marian, Cicely, Gillian !

S. Dro. [*Within.*] Mome, malt-horse, capon, coxcomb
idiot, patch,

Either get thee from the door, or sit down at the hatch :
Dost thou conjure for wenches, that thou call'st for such
store,

When one is one too many ? go get thee from the door. *Adr.*

E. Ant. Ah Signior *Balthazar*, either at flesh or fish,
A table-full of welcome makes scarce one dainty dish.

Bal. Good meat, Sir, is common ; that every churl affords.

E. Ant. And welcome more common ; for that's nothing but words.

Bal. Small cheer, and good welcome, makes a merry feast.

E. Ant. Ay, to a niggardly host, and more sparing guest :

But tho' my cates be mean, take them in good part ;

Better cheer may you have, but not with better heart.

But soft ; my door is lockt ; &c.

(a) — — — get thee from the door.

E. Dro. What patch is made our porter ? my master stays in the street.

S. Dro. Let him walk from whence he came, lest he catch cold on

E. Ant. Who talks within there ? ho, open the door. [*feet*]

S. Dro. Right, Sir, I'll tell you when, an you'll tell me wherefore.

E. Ant. Wherefore ? for my dinner : I have not din'd to-day.

S. Dro. Nor to-day here you must not : come again when you may.

E. Ant. What art thou that keep'st me out from the house I owe ?

S. Dro. The porter for this time, Sir, and my name is *Dromio*.

E. Dro. O villain, thou hast stol'n both mine office and my name :
The one ne'er got me credit, the other mickle blame ;

If thou had'st been *Dromio* to-day in my place, [*af*]

Thou would'st have chang'd thy face for a name, or thy name for a

Luce. [*Within.*] What a coile is there, *Dromio* ? who are those at the

E. Dro. Let my master in, *Luce*. [*gate*]

Luce. 'Faith, no ; he comes too late ;

And so tell your master.

E. Dro. O Lord, I must laugh ;

Have at you with a *Proverb*. Shall I set in my staff ?

Luce. Have at you with another ; that's when ? can you tell ?

S. Dro. If thy name be called *Luce*, *Luce*, thou hast answer'd him well.

E. Ant. Do you hear, you minion, you'll let us in, I hope ?

Luce. I thought to have askt you.

S. Dro. And you said, no.

E. Dro. So, come, help, well struck ; there was blow for blow.

E. Ant. Thou baggage, let me in.

Adr.

S. Dro.

E. Ant.

Adr.

E. Ant.

Bal.

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E. Dro.

S. Dro.

E. Ant.

E. Dro.

For a fish

If a crow

E. Ant.

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Adr. [Within.] Who is that at the door that keeps all this noise? *ruly boys.*

S. Dro. By my troth, your town is troubled with un-

E. Ant. Are you there, wife? you might have come before.

Adr. Your wife, Sir knave! go get you from the gate. *b*

E. Ant. Go, get thee gone, fetch me an iron crow.

Bal. Have patience, Sir: oh, let it not be thus.

Herein you war against your reputation,

And draw within the compass of suspect

Th' unviolated honour of your wife.

Once, this; your long experience of her wisdom,

Her sober virtue, years and modesty,

Plead on her part some cause to you unknown;

And doubt not, Sir, but she will well excuse

Why

Luce. Can you tell for whose sake?

E. Dro. Master, knock the door hard.

Luce. Let him knock 'till it ake.

E. Ant. You'll cry for this, minion, if I beat the door down.

Luce. What needs all that, and a pair of stocks in the town?

Adr. [Within.] Who is that, &c.

(b) — go get you from the gate.

E. Dro. If you went in pain, master, this knave would go sore.

Ang. Here is neither cheer, Sir, nor welcome; we would fain have either.

Bal. In debating which was best, we shall part with neither.

E. Dro. They stand at the door, master, bid them welcome hither.

E. Ant. There's something in the wind that we cannot get in.

E. Dro. You would say so, master, if your garments were thin.

Your cake here is warm within: you stand here in the cold.

It would make a man as mad as buck to be so bought and sold.

E. Ant. Go fetch me something, I'll break ope the gate.

S. Dro. Break any breaking here, and I'll break your knave's pate.

E. Dro. A man may break a word with you, Sir, and words are but Ay, and break it in your face, so he break it not behind. *[wind;*

S. Dro. It seems thou wantest breaking; out upon thee, hind.

E. Dro. Here's too much: out upon thee; I pray thee, let me in.

S. Dro. Ay, when fowls have no feathers, and fish have no fin.

E. Ant. Well, I'll break in; go borrow me a crow.

E. Dro. A crow without feather, master, mean you so?

For a fish without a fin, there's a fowl without a feather:

If a crow help us in, sirrah, we'll pluck a crow together.

E. Ant. Go, get thee gone, &c.

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Why at this time the doors are barr'd against you.
Be rul'd by me, depart in patience,
And let us to the *Tyger* all to dinner,
And about evening come your self alone,
To know the reason of this strange restraint.
If by strong hand you offer to break in
Now in the stirring passage of the day,
A vulgar comment will be made of it;
And that supposed by the common rout,
Against your yet ungalled estimation,
That may with foul intrusion enter in,
And dwell upon your grave when you are dead:
For slander lives upon succession,
For ever hous'd where it once gets possession.

E. Ant. You have prevail'd; I will depart in quiet,
And in despite of ⁶ 'wrath' mean to be merry.
I know a wench of excellent discourse,
Pretty and witty, wild, and yet too, gentle;
There will we dine: this woman that I mean,
My wife (but I protest without desert)
Hath oftentimes upbraided me withal;
To her will we to dinner. Get you home,
And fetch the chain; by this I know 'tis made;
Bring it, I pray you, to the *Porcupine*;
For there's the house: that chain I will bestow,
(Be it for nothing but to spight my wife,)
Upon mine hostess there. Good Sir, make haste:
Since my own doors refuse to entertain me,
I'll knock elsewhere, to see if they'll disdain me.

Ang. I'll meet you at that place, some hour, Sir, hence.

E. Ant. Do so; this jest shall cost me some expence.

[*Exeunt*]

6 mirth . . . old edit. *Theob. emend.*

SCENE

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Luc. 7'
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S C E N E II.

The House of Antipholis of Ephesus.

Enter Luciana, with Antipholis of Syracuse.

Luc. 7' **A**ND may it be, that you have quite forgot
A husband's office? shall, *Antipholis*, hate
Ev'n in the spring of love, thy love-springs rot?
Shall love, in building, grow so ruinate?
If you did wed my sister for her wealth,
Then for her wealth's-sake use her with more kindness;
Or if you like elsewhere, do it by stealth,
Muffle your false love with some shew of blindness;
Let not my sister read it in your eye;
Be not thy tongue thy own shame's orator;
Look sweet, speak fair; become disloyalty:
Apparel vice like virtue's harbinger;
Bear a fair presence, tho' your heart be tainted;
Teach sin the carriage of a holy Saint;
Be secret false: what need she be acquainted?
What simple thief brags of his own attaint?
'Tis double wrong, to truant with your bed,
And let her read it in thy looks at board:
Shame hath a bastard-fame, well managed;
Ill deeds are doubled with an evil word:
Alas poor women, make us ² 'but' believe
(Being compact of credit) that you love us;
Tho' others have the arm, shew us the sleeve:
We in your motion turn, and you may move us.
Then, gentle brother, get you in again;
Comfort my sister, cheer her, call her wife:
'Tis holy sport, to be a little vain,
When the sweet breath of flattery conquers strife.

S. Ant.

7 And may it be, that you have quite forgot
An husband's office? shall, *Antipholis*,
Ev'n in the spring of love, thy love-springs rot?
Shall love in buildings grow so ruinate? ... old edit. Theob. emend.
8 not ... old edit. Theob. emend.

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S. Ant. Sweet mistress; what your name is else I know
Nor by what wonder you do hit of mine: [not
Less in your knowledge and your grace you show not
Than our earth's wonder, more than earth divine.
Teach me, dear creature, how to think and speak;
Lay open to my earthly gross conceit,
Smother'd in errors, feeble, shallow, weak,
The foulded meaning of your words deceit;
Against my soul's pure truth why labour you,
To make it wander in an unknown field?
Are you a God? would you create me new?
Transform me then, and to your pow'r I'll yield.
But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed a homage do I owe;
Far more, far more to you do I decline:
Oh, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears;
Sing, *Siren*, for thy self, and I will dote;
Spread o'er the silver waves thy golden hairs,
And as a bed I'll take thee, and there lye:
And in that glorious supposition think
He gains by death that hath such means to die;
Let love, being light, be drowned if she sink.
Luc. What, are you mad, that you do reason so?
S. Ant. Not mad, but mated; how, I do not know
Luc. It is a fault that springeth from your eye.
S. Ant. For gazing on your beams, fair sun, being by
Luc. Gaze where you should, and that will clear your
fight.
S. Ant. As good to wink, sweet love, as look on night
Luc. Why call you me love? call my sister so.
S. Ant. Thy sister's sister.
Luc. That's my sister.
S. Ant. No;
It is thy self, mine own self's better part:
Mine eye's clear eye, my dear heart's dearer heart,
My food, my fortune, and my sweet hope's aim,
My sole earth's heaven, and my heaven's claim. *Luc*

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Luc. All this my sister is, or else should be.

S. Ant. Call thy self sister, sweet; for I mean thee:
Thee will I love, and with thee lead my life.
Thou hast no husband yet, nor I no wife;
Give me thy hand.

Luc. Oh, soft, Sir, hold you still;
I'll fetch my sister, to get her good will. [*Exit Luciana.*]

S C E N E III.

Enter Dromio of Syracuse.

S. Ant. Why, how now, *Dromio*, where runn'st thou so fast?

S. Dro. Do you know me, Sir? am I *Dromio*? am I your man? am I my self?

S. Ant. Thou art *Dromio*, thou art my man, thou art thy self.

S. Dro. I am an ass, I am a woman's man, and besides my self.

S. Ant. What woman's man? and how besides thy self?

S. Dro. Marry, Sir, besides my self, I am due to a woman; one that claims me, one that haunts me, one that will have me.

S. Ant. What claim lays she to thee?

S. Dro. Marry, Sir, such claim as you would lay to your horse; and she would have me as a beast: not that I being a beast she would have me, but that she being a very beastly creature, lays claim to me.

S. Ant. What is she?

S. Dro. A very reverent body; ay, such a one as a man may not speak of, without he say, Sir reverence: I have but lean luck in the match; and yet is she a wond'rous fat marriage.

S. Ant. How dost thou mean, a fat marriage?

S. Dro. Marry, Sir, she's the kitchen-wench, and all grease, and I know not what use to put her to, but to make a lamp of her, and run from her by her own light. I warrant, her rags, and the tallow in them, will burn a
Poland

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Poland winter: if she lives 'till doomsday, she'll burn a week longer than the whole world.

S. Ant. What complexion is she of?

S. Dro. Swart, like my shoe, but her face nothing like so clean kept; for why? she sweats, a man may go over shoes in the grime of it.

S. Ant. That's a fault that water will mend.

S. Dro. No, Sir, 'tis in grain; *Noah's* flood could not do it.

S. Ant. What's her name?

S. Dro. *Nell*, Sir; 'but her name and three quarters that is, an ell and three quarters, will not measure her from hip to hip.

S. Ant. Then she bears some breadth?

S. Dro. No longer from head to foot, than from hip to hip; she is spherical, like a globe: I could find out countries in her.

S. Ant. In what part of her body stands *Ireland*?

S. Dro. Marry, Sir, in her buttocks; I found it out by the bogs.

S. Ant. Where *Scotland*?

S. Dro. I found it by the barrenness, hard in the palm of her hand.

S. Ant. Where *France*?

S. Dro. In her forehead, arm'd and reverted, making war against her hair.

S. Ant. Where *England*?

S. Dro. I look'd for the chalky cliffs, but I could find no whiteness in them; but I guess, it stood in her chin, by the salt rheum that ran between *France* and it.

S. Ant. Where *Spain*?

S. Dro. 'Faith, I saw it not, but I felt it hot in her breath.

S. Ant. Where *America*, the *Indies*?

S. Dro. Oh, Sir, upon her nose, all o'er embellish'd

(a) *A jingle intended between the words Hair and Heir; France being then in arms against the Heir of the Crown Henry IV.*

'but her name is three quarters, that is, an ell and three quarters,

... old edit. Thirl. emend.

with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of *Spain*, who sent whole armadoes of caracks to be ballast at her nose.

S. Ant. Where stood *Belgia*, the *Netherlands*?

S. Dro. Oh, Sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me, call'd me *Dromio*, swore I was assur'd to her, told me what privy marks I had about me, as the marks of my shoulder, the mole in my neck, the great wart on my left arm, that I amaz'd her from her as a witch. And I think, if my breast had not been made of 'flint,' and my heart of steel, she had transform'd me to a cur-tail dog, and made me turn i' the wheel.

S. Ant. Go hie thee presently; post to the road; And if the wind blow any way from shore, I will not harbour in this town to-night.

If any bark put forth, come to the mart;

Where I will walk 'till thou return to me:

If every one knows us, and we know none,

'Tis time, I think, to trudge, pack and be gone.

S. Dro. As from a bear a man would run for life,

So fly I from her that would be my wife.

[Exit.]

S C E N E IV.

S. Ant. There's none but witches do inhabit here;

And therefore 'tis high time that I were hence:

She that doth call me husband, even my soul

Doth for a wife abhor. But her fair sister,

Possess'd with such a gentle sovereign grace,

Of such enchanting presence and discourse,

Hath almost made me traitor to my self:

But lest my self be guilty of self-wrong,

I'll stop mine ears against the mermaid's song.

Enter Angelo with a chain.

Ang. Master *Antipholis*!

S. Ant. Ay, that's my name.

I faith,

Ang.

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Ang. I know it well, Sir; lo, here is the chain;
I thought t' have ta'en you at the *Porcupine*;
The chain unfinish'd made me stay thus long.

S. Ant. What is your will that I shall do with this?

Ang. What please your self, Sir; I have made it for you.

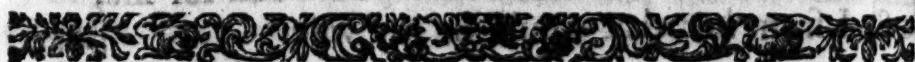
S. Ant. Made it for me, Sir! I bespoke it not.

Ang. Not once, nor twice, but twenty times you have:
Go home with it, and please your wife withal;
And soon at supper-time I'll visit you,
And then receive my mony for the chain.

S. Ant. I pray you, Sir, receive the mony now,
For fear you ne'er see chain nor mony more.

Ang. You are a merry man, Sir; fare you well. *[Exit.]*

S. Ant. What I should think of this I cannot tell:
But this I think, there's no man is so vain
That would refuse so fair an offer'd chain.
I see a man here needs not live by shifts,
When in the streets he meets such golden gifts:
I'll to the mart, and there for *Dromio* stay;
If any ship put out, then strait away. *[Exit.]*



ACT IV. SCENE I.

The STREET.

Enter a Merchant, Angelo, and an Officer.

MERCHANT.

YOU know since *Pentecost* the sum is due;
And since I have not much importun'd you;
Nor now I had not, but that I am bound
To *Persia*, and want gilders for my voyage:
Therefore make present satisfaction;
Or I'll attach you by this officer.

Ang. Ev'n just the sum that I do owe to you,

Is owing to me by *Antipholis*;
And in the instant that I met with you,
He had of me a chain: at five a clock
I shall receive the mony for the same:
Please you but walk with me down to his house,
I will discharge my bond, and thank you too.

Enter *Antiph. Eph. and Dro. Eph. as from the Courtezan's.*

Offi. That labour you may save: see where he comes.

E. Ant. While I go to the goldsmith's house, go thou
And buy a rope's end; that I will bestow
Among my wife and her confederates,
For locking me out of my doors to-day.

But soft; I see the goldsmith: get thee gone,
Buy thou a rope, and bring it home to me.

E. Dro. I buy a thousand pound a year! I buy a rope!
[Exit *Dromio*]

E. Ant. A man is well help up that trusts to you:
I promised your presence, and the chain:
But neither chain nor goldsmith came to me:
Belike you thought our love would last too long.
If it were chain'd together; therefore came not.

Ang. Saving your merry humour, here's the note,
How much your chain weighs to the utmost carat,
The fineness of the gold, the chargeful fashion,
Which doth amount to three odd ducats more
Than I stand debted to this gentleman;
I pray you, see him presently discharg'd;
For he is bound to sea, and stays but for it.

E. Ant. I am not furnish'd with the present money;
Besides I have some business in the town;
Good Signior, take the stranger to my house,
And with you take the chain, and bid my wife
Disburse the sum on the receipt thereof;
Perchance I will be there as soon as you.

Ang. Then you will bring the chain to her your self.

E. Ant. No; bear it with you, lest I come not in time.

VOL. I.

E e

Ang.

2 not time enough.

Ang. Well, Sir; I will: have you the chain about you.

E. Ant. An if I have not, Sir, I hope you have:

Or else you may return without your mony.

Ang. Nay, come, I pray you, Sir, give me the chain,
Both wind and tide stay for the gentleman;
And I to blame have held him here too long.

E. Ant. Good Lord, you use this dalliance to excuse
Your breach of promise to the *Porcupine*:
I should have chid you for not bringing it;
But, like a shrew, you first begin to brawl.

Mer. The hour steals on; I pray you, Sir, dispatch.

Ang. You hear how he importunes me; the chain.

E. Ant. Why, give it to my wife, and fetch your mony.

Ang. Come, come, you know I gave it you ev'n now.
Or send the chain, or send me by some token.

E. Ant. Fie, now you run this humour out of breath:
Come, where's the chain? I pray you, let me see it.

Mer. My business cannot brook this dalliance:

Good Sir, say, if you'll answer me, or no;

If not, I'll leave him to the officer.

E. Ant. I answer you? why should I answer you?

Ang. The mony that you owe me for the chain.

E. Ant. I owe you none 'till I receive the chain.

Ang. You know I gave it you half an hour since.

E. Ant. You gave me none; you wrong me much to say so.

Ang. You wrong me more, Sir, in denying it;
Consider how it stands upon my credit.

Mer. Well, officer, arrest him at my suit.

Off. I do,

And charge you in the Duke's name to obey me.

Ang. This touches me in reputation.

Either consent to pay the sum for me,

Or I attach you by this officer.

E. Ant. Consent to pay for that I never had!

Arrest me, foolish fellow, if thou dar'st.

Ang. Here is thy fee; arrest him, officer;

I would not spare my brother in this case,

If he should scorn me so apparently.

Off.

E. Ant.

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Ang.

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Off. I do arrest you, Sir; you hear the suit.

E. Ant. I do obey thee 'till I give thee bail.

But sirrah, you shall buy this sport as dear
As all the metal in your shop will answer.

Ang. Sir, Sir, I shall have law in *Ephesus*,
To your notorious shame, I doubt it not.

SCENE II.

Enter Dromio Syra. from the Bay.

S. Dro. Master, there is a bark of *Epidamnium*,
That stays but 'till her owner comes aboard;
Then, Sir, she bears away. Our freightage, Sir,
I have convey'd aboard; and I have bought
The Oyl, the Balsamum, and *Aqua-vite*.
The ship is in her trim; the merry wind
Blows fair from land; they stay for nought at all,
But for their owner, master, and your self.

E. Ant. How now! a mad man! why, thou peevish sheep,
What ship of *Epidamnium* stays for me?

S. Dro. A ship you sent me to, to hire wastage.

E. Ant. Thou drunken slave, I sent thee for a rope;
And told thee to what purpose, and what end.

S. Dro. You sent me for a rope's-end as soon:
You sent me to the bay, Sir, for a bark.

E. Ant. I will debate this matter at more leisure,
And teach your ears to list me with more heed.
To *Adriana*, villain, hie thee strait;
Give her this key, and tell her in the desk
That's cover'd o'er with *Turkish* tapestry
There is a purse of ducats, let her send it:
Tell her I am arrested in the street,
And that shall bail me; hie thee, slave; be gone:
On, officer, to prison, 'till it come. [Exit.]

S. Dro. To *Adriana*! that is where we din'd,
Where *Dionysabel* did claim me for her husband;
She is too big, I hope, for me to compass.
Thither I must, altho' against my will,
For servants must their masters minds fulfil. [Exit.]

S C E N E III.

E. Antipholis's House.

Enter Adriana and Luciana.

Adr. **A**H, *Luciana*, did he tempt thee so?
 Might'st thou perceive austerely in his eye
 That he did plead in earnest, yea or no?
 Look'd he or red or pale, or sad or merrily?
 What observation mad'st thou in this case,
 Of his heart's meteors tilting in his face?

Luc. First he deny'd you had in him a right.

Adr. He meant, he did me none, the more my spight.

Luc. Then swore he that he was a stranger here.

Adr. And true he swore, though yet forsworn he were.

Luc. Then pleaded I for you.

Adr. And what said he?

Luc. That love I begg'd for you, he begg'd of me.

Adr. With what persuasion did he tempt thy love?

Luc. With words that in an honest suit might move.
 First he did praise my beauty, then my speech.

Adr. Did'st speak him fair?

Luc. Have patience, I beseech.

Adr. I cannot nor I will not hold me still;

My tongue, though not my heart, shall have its will.

He is deformed, crooked, old and sere,

Ill-fac'd, worse-body'd, shapeless every where;

Vicious, ungentle, foolish, blunt, unkind,

Stigmatical in making, worse in mind.

Luc. Who would be jealous then of such a one?

No evil lost is wail'd, when it is gone.

Adr. Ah! but I think him better than I say,

And yet would'st he in others eyes were worse!

Far from her nest the lapwing cries away;

My heart prays for him, tho' my tongue do curse.

SCENE

3 herein

S. Dr

Luc.

S. Dr

Adr.

S. Dr

A devil

One who

A fiend,

A wolf,

A back-

The pass

A hound

One that

Adr.

S. Dr

Adr.

S. Dr

he's in a

Will you

his desk

Adr.

That he

Tell me,

S. Dr

A chain,

Adr.

S. Dr

(a) —

It was two

Adr. TH

S. Dr.

Adr. As

4 a Fairy

S C E N E IV.

Enter S. Dromio.

S. Dro. Here, go; the desk, the purse; sweet now,
make haste.

Luc. How hast thou lost thy breath?

S. Dro. By running fast.

Adr. Where is thy master, *Dromio*? is he well?

S. Dro. No; he's in *Tartar Limbo*, worse than hell;
A devil in an everlasting garment hath him,
One whose hard heart is button'd up with steel:

A fiend, + 'a fury⁴ pitiless and rough,

A wolf, nay, worse, a fellow all in buff;

A back-friend, a shoulder-clapper, one that commands
The passages of allies, creeks, and narrow lands;

A hound that runs counter, and yet draws dry-foot well;
One that before the judgment carries poor souls to hell.

Adr. Why, man, what is the matter? [case.

S. Dro. I do not know the matter; he is rested on the

Adr. What, is he arrested? tell me at whose suit?

S. Dro. I know not at whose suit he is arrested; but
he's in a suit of buff which rested him, that I can tell.
Will you send him, mistress, redemption, the money in
his desk?

Adr. Go fetch it, sister. This I wonder at, [Exit Luc.
That he unknown to me should be in debt.

Tell me, was he arrested on a bond?

S. Dro. Not on a bond, but on a stronger thing,
A chain, a chain; do you not hear it ring?

Adr. What, the chain?

S. Dro. No, no; the bell; 'tis time that I were gone. ^a

E e 3

Enter

(a) — that I were gone.

It was two ere I left him, and now the clock strikes one.

Adr. The hours come back! that I did never hear. [fear.

S. Dro. O yes, if any hour meet a serjeant, it turns back for very

Adr. As if *Time* were in debt! how fondly dost thou reason!

⁴ a Fairy . . . old edit. Theob. emend.

S. Dro.

Enter Luciana.

Adr. Go, *Dromio*; there's the mony, bear it strait,
And bring thy master home immediately.
Come, sister, I am prest down with conceit;
Conceit, my comfort and my injury. [Exeunt]

S C E N E V.

The STREET.

Enter Antipholis of Syracuse.

S. Ant. **T**Here's not a man I meet but doth salute me,
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some tender mony to me, some invite me;
Some other give me thanks for kindneffes;
Some offer me commodities to buy.
Ev'n now a taylor call'd me in his shop,
And show'd me silks that he had bought for me,
And therewithal took measure of my body.
Sure these are but imaginary wiles,
And *Lapland* forcerers inhabit here.

Enter Dromio of Syracuse.

S. Dro. Master, here's the gold you sent me for; what
have you? 'got rid of the picture' of old *Adam* new ap-
parel'd?

S. Ant.

S. Dro. *Time* is a very bankrupt, and owes more than he's worth.
Nay, he's a thief too; have you not heard men say,
That *Time* comes stealing on by night and day?
If *Time* be in debt and theft, and a serjeant in the way,
Hath he not reason to turn back an hour in a day?

Enter, &c.

(a) Alluding to the Coat of Skins made for Adam after the Fall, and
the leathern Coat worn by the Officer who made the arrest. Theobald
& got the picture . . . old edit. Theob. amend.

S. An
mean?

S. Dr

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S. An

S. Dr

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S. An

Cour.

(a) In

(b) All

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6 a fol

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S. Ant. What gold is this? what *Adam* dost thou mean?

S. Dro. Not that *Adam* that kept the paradise, but that *Adam* that keeps the prison; he that goes in the calves-skin that was kill'd for the prodigal; he that came behind you, Sir, like an evil angel, and bid you forsake your liberty.

S. Ant. I understand thee not.

S. Dro. No? why, 'tis a plain case; he that went like a base-viol in a case of leather; the man, Sir, that when gentlemen are tired gives them 'a bob,' and 'rests them; he, Sir, that takes pity on decay'd men, and gives them suits of durance; he that sets up his 'rest to do more exploits with his mace, than a 'Maurice-pike.'^b

S. Ant. What! thou mean'st an Officer?

S. Dro. Ay, Sir, the serjeant of the band; he that brings any man to answer it that breaks his bond; one that thinks a man always going to bed, and faith, God give you good rest!

S. Ant. Well, Sir, there rest in your foolery. Is there any ship puts forth to-night? may we be gone?

S. Dro. Why, Sir, I brought you word an hour since, that the bark *Expedition* puts forth to-night, and then were you hinder'd by the serjeant, to tarry for the hoy *Delay*; here are the angels that you sent for, to deliver you.

S. Ant. The fellow is distract, and so am I, And here we wander in illusions; Some blessed power deliver us from hence!

S C E N E VI.

Enter a Courtezan.

Cour. Well met, well met, master *Antipholis*.

E e 4

I see,

(a) In rests and rest is intended a quibble for arrests and arrest.

(b) Alluding to the Pike-men in Prince Maurice's army which were a famous body of soldiers at that time.

6 a fob,

7 Morris-pike. . . . old edit. Warb. emend.

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I see, Sir, you have found the goldsmith now:
Is that the chain you promis'd me to-day?

S. Ant. Satan, avoid! I charge thee tempt me not, a

Cour. Give me the ring of mine you had at dinner,
Or for my diamond the chain you promis'd,
And I'll be gone, Sir, and not trouble you.

S. Dro. Some devils ask but the parings of one's nail,
a rush, a hair, a drop of blood, a pin, a nut, a cherry-
stone; but she more covetous would have a chain. Master,
be wise; an if you give it her, the devil will shake her
chain, and fright us with it.

Cour. I pray you, Sir, my ring, or else the chain;
I hope you do not mean to cheat me so.

S. Ant. Avant, thou witch! come, *Dromio*, let us go.

[*Exeunt.*]

S C E N E VII.

Cour. Now out of doubt *Antipholus* is mad,
Else would he never so demean himself.

A ring he hath of mine worth forty ducats,

(a) — tempt me not.

S. Dro. Master, is this mistress *Satan*?

S. Ant. It is the devil.

S. Dro. Nay, she is worse, she's the devil's dam; and here she
comes in the habit of a light wench, and thereof comes that the
wenches say, God dam me, that's as much as to say, God make me a
light wench. It is written, they appear to men like angels of light;
light is an effect of fire, and fire will burn; ergo, light wenches will
burn; come not near her.

Cour. Your man and you are marvellous merry, Sir.
Will you go with me, we'll mend our dinner here?

S. Dro. Master, if you do expect spoon-meat, bespeak a long spoon.

S. Ant. Why, *Dromio*?

S. Dro. Marry, he must have a long spoon that must eat with the
devil.

S. Ant. Avoid, thou fiend! what tell'st thou me of supping?
Thou art (as you are all) a forcerefs;

I conjure thee to leave me and be gone.

Cour. Give me, &c.

(b) — let us go.

S. Dro. Fly pride, says the peacock; mistress, that you know. [*Exit.*]

SCENE VII. &c.

And for the same he promis'd me a chain;
Both one and other he denies me now.
The reason that I gather he is mad,
(Besides this present instance of his rage)
Is a mad tale he told to-day at dinner,
Of his own doors being shut against his entrance.
Belike his wife acquainted with his fits
On purpose shut the doors against his way.
My way is now to hie home to his house,
And tell his wife that being lunatick
He rush'd into my house, and took perforce
My ring away. This course I fittest chuse,
For forty ducats is too much to lose. [Exit.

S C E N E VIII.

The STREET.

Enter Antipholis of Ephesus with a Jailer.

E. Ant. **F**EAR me not, man; I will not break away;
I'll give thee, ere I leave thee, so much mony,
To warrant thee, as I am 'rested for.
My wife is in a wayward mood to-day,
And will not lightly trust the messenger.
That I should be attach'd in *Ephesus*,
I tell you 'twill sound harshly in her ears.

Enter Dromio of Ephesus with a rope's-end.

Here comes my man, I think he brings the mony.
How now, Sir, have you that I sent you for?

E. Dro. Here's that I warrant you will pay them all.

E. Ant. But where's the mony?

E. Dro. Why, Sir, I gave the mony for the rope.

E. Ant. Five hundred ducats, villain, for a rope?

E. Dro. I'll serve you, Sir, five hundred at the rate.

E. Ant. To what end did I bid thee hie thee home?

E. Dro. To a rope's-end, Sir, and to that end am I
return'd,

E. Ant.

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E. Ant. And to that end, Sir, I will welcome you.

[Beats *Dro.*

Offi. Good Sir, be patient.

E. Dro. Nay, 'tis for me to be patient, I am in adversity.

Offi. Good now, hold thy tongue.

E. Dro. Nay, rather persuade him to hold his hands.

E. Ant. Thou whoreson, senseless villain!

E. Dro. I would I were senseless, Sir, that I might not feel your blows.

E. Ant. Thou art sensible in nothing but blows, and so is an ass.

E. Dro. I am an ass indeed, you may prove it by my long ears. I have serv'd him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating; I am wak'd with it when I sleep, rais'd with it when I sit, driven out of doors with it when I go from home, welcom'd home with it when I return; nay, I bear it on my shoulders, as a beggar wont her brat; and I think when he hath lam'd me, I shall beg with it from door to door.

S C E N E IX.

Enter Adriana, Luciana, Courtezan and Pinch.

E. Ant. Come, go along; my wife is coming yonder.

E. Dro. Mistress, *respice finem*, respect your end, or rather prophesie like the parrot^a, beware the rope's-end.

E. Ant. Wilt thou still talk? [Beats *Dro.*

Cour. How say you now? is not your husband mad?

Adr. His incivility confirms no less.

Good doctor *Pinch*, you are a conjurer,

Establish him in his true sense again,

And I will please^s you in what you will demand.

(a) It was a word which was taught to Parrots to throw out by way of abuse upon people as they passed along, a rope, a rope! Warburton

^s you what

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Luc. Alas, how fiery and how sharp he looks!

Cour. Mark how he trembles in his ecstasie!

Pinch. Give me your hand, and let me feel your pulse.

E. Ant. There is my hand, and let it feel your ear.

Pinch. I charge thee, Satan, hous'd within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee strait,
I conjure thee by all the Saints in heav'n.

E. Ant. Peace, doating wizzard, peace, I am not mad.

Adr. Oh that thou wert not, poor distressed soul!

E. Ant. You minion you, are these your customers?
Did this companion with the saffron face
Revel and feast it at my house to-day,
Whilst upon me the guilty doors were shut,
And I deny'd to enter in my house?

Adr. Oh husband, God doth know you din'd at home,
Where would you had remain'd until this time,
Free from these slanders and this open shame. [thou?

E. Ant. Din'd I at home? thou villain, what say'st

E. Dro. Sir, sooth to say, you did not dine at home.

E. Ant. Were not my doors lock'd up, and I shut out?

E. Dro. Perdie, your doors were lock'd, and you shut

E. Ant. And did not she her self revile me there? [out.

E. Dro. Sans fable, she her self revil'd you there.

E. Ant. Did not her kitchen-maid rail, taint, and
scorn me?

E. Dro. Certes she did, the kitchen-vestal scorn'd you.

E. Ant. And did not I in rage depart from thence?

E. Dro. In verity you did, my bones bear witness,
That since have felt the vigour of your rage.

Adr. Is't good to sooth him in these contraries?

Pinch. It is no shame; the fellow finds his vein,
And yielding to him, humours well his frenzy.

E. Ant. Thou hast suborn'd the goldsmith to arrest me.

Adr. Alas, I sent you mony to redeem you,
By Dromio here, who came in haste for it.

E. Dro. Mony by me? heart and good-will you might,
But

But surely, master, not a rag of mony.

E. Ant. Went'st not thou to her for a purse of ducats?

Adr. He came to me, and I deliver'd it.

Luc. And I am witness with her that she did.

E. Dro. God and the rope-maker do bear me witness,
That I was sent for nothing but a rope.

Pinch. Mistress, both man and master are posselt,
I know it by their pale and deadly looks;
They must be bound and laid in some dark room.

E. Ant. Say, wherefore didst thou lock me forth to-day,
And why dost thou deny the bag of gold?

Adr. I did not, gentle husband, lock thee forth.

E. Dro. And, gentle master, I receiv'd no gold,
But I confess, Sir, that we were lock'd out.

Adr. Dissembling villain, thou speak'st false in both.

E. Ant. Dissembling harlot, thou art false in all,
And art confederate with a damned pack,
To make a loathsome abject scorn of me:
But with these nails I'll pluck out those false eyes,
That would behold in me this shameful sport.

Enter three or four, and offer to bind him: he strives.

Adr. Oh, bind him, bind him, let him not come
near me.

Pinch. More company, the fiend is strong within him.

Luc. Ay me, poor man, how pale and wan he looks!

E. Ant. What, will you murder me? thou jailor thou
I am thy prisoner, wilt thou suffer them
To make a rescue?

Offi. Masters; let him go:
He is my prisoner, and you shall not have him.

Pinch. Go bind this man, for he is frantick too.

Adr. What wilt thou do, thou peevish officer?
Hast thou delight to see a wretched man
Do outrage and displeasure to himself?

Offi. He is my prisoner; if I let him go,
The debt he owes will be requir'd of me.

Adr.

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The Comedy of ERRORS. 429

Adr. I will discharge thee, ere I go from thee;
Bear me forthwith unto his creditor,

[*They bind Antiph. and Dromio.*]

And knowing how the debt grows I will pay it.

Good master doctor, see him safe convey'd

Home to my house. Oh most unhappy day!

E. Ant. Oh most unhappy strumpet!

E. Dro. Master, I'm here enter'd in bond for you.

E. Ant. Out on thee, villain! wherefore dost thou
mad me?

E. Dro. Will you be bound 'for nothing thus? be mad,
Good master, cry the devil.

Luc. God help, poor souls, how idly do they talk!

Adr. Go bear him hence; sister, stay you with me.

Say now, whose suit is he arrested at?

[*Exeunt Pinch, Ant. and Dro.*]

S C E N E X.

Manent Officer, Adri. Luci. and Courtezan.

Offi. One *Angelo*, a goldsmith; do you know him?

Adr. I know the man; what is the sum he owes?

Offi. Two hundred ducats.

Adr. Say how grows it due?

Offi. Due for a chain your husband had of him.

Adr. He did bespeak 'a chain, but had it not.

Cour. When as your husband all in rage to-day
Came to my house, and took away my ring,

(The ring I saw upon his finger now)

Strait after did I meet him with a chain.

Adr. It may be so, but I did never see it.

Come, jailor, bring me where the goldsmith is,

I long to know the truth hereof at large.

9 for nothing? be mad,

1 a chain for me; but

S C E N E

S C E N E XI.

Enter Antipholis Syracusan with his rapier drawn, and Dromio Syrac.

Luc. God, for thy mercy! they are loose again.

Adr. And come with naked swords; let's call more help
To have them bound again.

Off. Away, they'll kill us. *[They run out.]*

Manent Ant. and Dro.

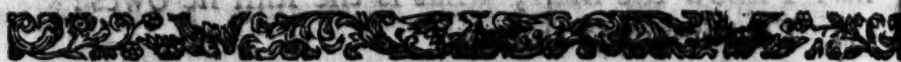
S. Ant. I see these witches are afraid of swords.

S. Dro. She that would be your wife now ran from you.

S. Ant. Come to the *Centaur*, fetch our stuff from thence
I long that we were safe and sound aboard.

S. Dro. 'Faith, stay here this night, they will surely do
us no harm; you saw they spake us fair, gave us gold,
methinks they are such a gentle nation, that but for the
mountain of mad flesh that claims marriage of me, I
could find in my heart to stay here still, and turn witch.

S. Ant. I will not stay to-night for all the town,
Therefore away, to get our stuff aboard. *[Exeunt]*



A C T V. S C E N E I.

A Street, before a Priory.

Enter the Merchant and Angelo.

ANGELO.

I AM sorry, Sir, that I have hinder'd you,
But I protest he had the chain of me,
Though most dishonestly he did deny it.

Mer. How is the man esteem'd here in the city?

Ang. Of very reverent reputation, Sir,
Of credit infinite, highly belov'd,

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431

Second to none that lives here in the city;
His word might bear my wealth at any time.

Mer. Speak softly; yonder, as I think, he walks.

Enter Antipholis and Dromio of Syracuse.

Ang. 'Tis so; and that self chain about his neck,
Which he forswore most monstrously to have.
Good Sir, draw near to me, I'll speak to him.
Signior *Antipholis*, I wonder much
That you would put me to this shame and trouble,
And not without some scandal to your self,
With circumstance and oaths so to deny
This chain, which now you wear so openly;
Besides the charge, the shame, imprisonment,
You have done wrong to this my honest friend,
Who but for staying on our controversy
Had hoisted sail, and put to sea to-day:
This chain you had of me, can you deny it?

S. Ant. I think I had, I never did deny it.

Mer. Yes, that you did, Sir, and forswore it too.

S. Ant. Who heard me to deny it or forswear it?

Mer. These ears of mine thou ² knowest well did hear
Fie on thee, wretch, 'tis pity that thou liv'st [they:
To walk where any honest men resort.

S. Ant. Thou art a villain to impeach me thus.
I'll prove mine honour and my honesty
Against thee presently, if thou dar'st stand.

Mer. I dare, and do defie thee for a villain. [They draw.

S C E N E II.

Enter Adriana, Luciana, Courtezan and others.

Adr. Hold, hurt him not for God's sake, he is mad;
Some get within him, take his sword away:
Bind *Dromio* too, and bear them to my house.

S. Dro. Run, master, run, for God's sake take a house;
This

² knowest, did

This is some Priory; in, or we are spoil'd.

[*Exeunt to the Priory.*]

S C E N E III.

Enter Lady Abbess.

Abb. Be quiet, people, wherefore throng you hither?

Adr. To fetch my poor distracted husband hence;

Let us come in, that we may bind him fast,

And bear him home for his recovery.

Ang. I knew he was not in his perfect wits.

Mer. I'm sorry now that I did draw on him.

Abb. How long hath this possession held the man?

Adr. This week he hath been heavy, sower, sad,
And much, much different from the man he was:

But 'till this afternoon his passion

Ne'er brake into extremity of rage.

Abb. Hath he not lost much wealth by wreck at sea?

Bury'd some dear friend? hath not else his eye

Stray'd his affection in unlawful love?

A sin prevailing much in youthful men,

Who give their eyes the liberty of gazing,

Which of these sorrows is he subject to?

Adr. To none of these, except it be the last,
Namely, some love that drew him oft from home.

Abb. You should for that have reprehended him.

Adr. Why, so I did.

Abb. Ay, but not rough enough.

Adr. As roughly as my modesty would let me.

Abb. Haply in private.

Adr. And in assemblies too.

Abb. 'Ay, ay, but not enough.

Adr. It was the copy^a of our conference.

In bed he slept not for my urging it,

(a) By copy here is to be understood abundance, fulness, as copia signifies in Latin: and in this sense Ben. Johnson and other Authors of that Time frequently use it.

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Abb.

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VOL

At board he fed not for my urging it;
Alone it was the subject of my theam;
In company I often glanc'd at it;
Still did I tell him it was vile and bad.

Abb. And thereof came it that the man was mad.
The venom'd clamours of a jealous woman
Poison more deadly than a mad dog's tooth.
It seems his sleeps were hinder'd by thy railing,
And thereof comes it that his head is light.
Thou say'st his meat was sauc'd with thy upbraidings,
Unquiet meals make ill digestions,
Thereof the raging fire of fever bred;
And what's a fever but a fit of madness?
Thou say'st his sports were hinder'd with thy brawls.
Sweet recreation barr'd, what doth ensue,
But 'moody, moping, and dull melancholy,
'A'kin to grim and comfortless despair,
And at her heels a huge infectious troop
Of pale distemperatures, and foes to life?
In food, in sport, and life-preserving rest
To be disturb'd would mad or man or beast:
The consequence is then, thy jealous fits
Have scar'd thy husband from the use of wits.

Luc. She never reprehended him but mildly,
When he demean'd himself, rough, rude and wildly.
Why bear you those rebukes, and answer not?

Adr. She did betray me to my own reproof.
Good people, enter and lay hold on him.

Abb. No, not a creature enters in my house.

Adr. Then let your servants bring my husband forth.

Abb. Neither; he took this place for sanctuary,
And it shall privilege him from your hands,
'Till I have brought him to his wits again,
Or lose my labour in assaying it.

Adr. I will attend my husband, be his nurse,
Diet his sickness, for it is my office,
And will have no attorney but my self,

VOL. I. Ff And

4 moody, and dull

5 Kinsman

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And therefore let me have him home with me.

Abb. Be patient, for I will not let him stir;
'Till I have us'd th' approved means I have,
With wholsome fyrups, drugs, and holy prayers
To make of him a formal man again;
It is a branch and parcel of mine oath,
A charitable duty of my order;
Therefore depart and leave him here with me.

Adr. I will not hence, and leave my husband here;
And ill it doth beseem your holiness
To separate the husband and the wife.

Abb. Be quiet and depart, thou shalt not have him. *[Exit Abb.]*

Luc. Complain unto the Duke of this indignity.

Adr. Come go, I will fall prostrate at his feet,
And never rise, until my tears and prayers
Have won his Grace to come in person hither,
And take perforce my husband from the Abbess.

Enter Merchant and Angelo.

Mer. By this I think the dial points at five:
Anon I'm sure the Duke himself in person
Comes this way to the melancholy vale,
The place of death and sorry execution,
Behind the ditches of the abbey here.

Ang. Upon what cause?

Mer. To see a reverend *Syracusan* merchant,
Who put unluckily into this bay
Against the laws and statutes of this town,
Beheaded publickly for his offence.

Ang. See where they come, we will behold his death.

Luc. Kneel to the Duke before he pass the abbey.

S C E N E III.

*Enter the Duke, and Aegeon bare-headed, with the
Headsmen, and other Officers.*

Duke. Yet once again proclaim it publickly,

If

6

any friend will pay the sum for him
e shall not die, so much we tender him.

Adr. Justice, most sacred Duke, against the Abbess.

Duke. She is a virtuous and a reverend lady;
cannot be that she hath done thee wrong.

Adr. May it please your Grace, *Antipholis* my husband,

Whom I made lord of me and all I had

at your important letters, this ill day

most outrageous fit of madness took him,

that desp'rately he hurry'd through the street,

With him his bondman all as mad as he,

doing displeasure to the citizens,

by rushing in their houses; bearing thence

things, jewels, any thing his rage did like.

Since did I get him bound, and sent him home,

Whilst to take order for the wrongs I went,

that here and there his fury had committed:

anon, I wot not by what strong escape,

he broke from those that had the guard of him,

and with his mad attendant ^o mad himself,

each one with ireful passion, with drawn swords

met us again, and madly bent on us

chas'd us away; 'till raising of more aid

We came again to bind them; then they fled

into this abbey, whither we pursu'd them,

and here the Abbess shuts the gates on us,

and will not suffer us to fetch him out,

Nor send him forth that we may bear him hence.

Therefore, most gracious Duke, with thy command,

let him be brought forth, and born hence for help.

Duke. Long since thy husband serv'd me in my wars,

And I to thee engag'd a Prince's word,

When thou didst make him master of thy bed,

To do him all the grace and good I could.

Go some of you knock at the abbey-gate,

And bid the lady Abbess come to me.

I will determine this before I stir.

F f 2

SCENE

6 and himself,

S C E N E IV.

Enter a Messenger.

Mess. O mistress, mistress, shift and save your self;
My master and his man are both broke loose,
Beaten the maids a-row, and bound the doctor,
Whose beard they have sing'd off with brands of fire;
And ever as it blaz'd, they threw on him
Great pails of puddled mire to quench the hair;
My master preaches patience to him, 'till the while
His man with scissars nicks him like a fool:
And sure, unless you send some present help,
Between them they will kill the conjurer.

Adr. Peace, fool, thy master and his man are here,
And that is false thou dost report to us.

Mess. Mistress, upon my life I tell you true,
I have not breath'd almost since I did see it.
He crys for you, and vows if he can take you,
To 'scotch' your face, and to disfigure you.

[*Cry within*
Hark, hark, I hear him, mistress; fly, be gone.

Duke. Come, stand by me, fear nothing: guard with
halberds.

Adr. Ay me, it is my husband; witness you,
That he is born about invisible.

Ev'n now we hous'd him in the abbey here,
And now he's there, past thought of human reason.

S C E N E V.

Enter Antipholis and Dromio of Ephesus.

E. Ant. Justice, most gracious Duke, oh, grant me justice
Even for the service that long since I did thee,
When I bestrid thee in the wars, and took
Deep scars to save thy life, even for the blood
That then I lost for thee, now grant me justice.

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Ægeon. Unless the fear of death doth make me dote,
I see my son *Antipholis* and *Dromio*.

E. Ant. Justice, sweet Prince, against that woman there;
She whom thou gav'st to me to be my wife;
That hath abused and dishonour'd me,
Ev'n in the strength and height of injury:
Beyond imagination is the wrong
That she this day hath shameless thrown on me.

Duke. Discover how, and thou shalt find me just. [me;

E. Ant. This day, great Duke, she shut the doors upon
Whilst she with harlots feasted in my house.

Duke. A grievous fault; say, woman, didst thou so?

Adr. No, my good Lord; my self, he and my sister,
'Did dine together: so befall my soul,
As this is false he burthens me withal!

Luc. Ne'er may I look on day, nor sleep on night,
But she tells to your Highness simple truth!

Ang. O perjur'd woman! they are both forsworn.
In this the mad-man justly chargeth them.

E. Ant. My Liege, I am advised what I say,
Neither disturb'd with the effect of wine,
Nor heady-rash provok'd with raging ire,
Albeit my wrongs might make one wiser mad.
This woman lock'd me out this day from dinner;
That goldsmith there, were he not pack'd with her,
Could witness it; for he was with me then,
Who parted with me to go fetch a chain,
Promising to bring it to the *Porcupine*
Where *Balthazar* and I did dine together,
Our dinner done, and he not coming thither,
I went to seek him; in the street I met him,
And in his company that gentleman.
There did this perjur'd goldsmith swear me down,
That I this day from him receiv'd the chain,
Which, God he knows, I saw not; for the which
He did arrest me with an officer.
I did obey, and sent my peasant home

E. Ant.

For

9 To day did dine

For certain ducats; he with none return'd.
 Then fairly I bespoke the officer
 To go in person with me to my house.
 By th' way we met my wife, her sister, and
 A rabble more of vile confederates;
 They brought one *Pinch*, a hungry lean-fac'd villain,
 A meer anatomy, a mountebank,
 A thread-bare juggler, and a fortune-teller,
 A needy, hollow-ey'd, sharp-looking wretch,
 A living dead man. This pernicious slave
 Forsooth took on him as a conjurer;
 And gazing in my eyes, feeling my pulse,
 And with no face, as 'twere, out-facing me,
 Cries out, I was posselt. Then all together
 They fell upon me, bound me, bore me thence,
 And in a dark and dankish vault at home
 There left me and my man, both bound together;
 'Till gnawing with my teeth my bonds asunder,
 I gain'd my freedom, and immediately
 Ran hither to your Grace, whom I beseech
 To give me ample satisfaction
 For these deep shames and great indignities.

Ang. My Lord, in truth thus far I witness with him;
 That he din'd not at home, but was lock'd out.

Duke. But had he such a chain of thee, or no?

Ang. He had, my Lord; and when he ran in here,
 These people saw the chain about his neck.

Mer. Besides, I will be sworn these ears of mine
 Heard you confess you had the chain of him,
 After you first forswore it on the mart,
 And thereupon I drew my sword on you;
 And then you fled into this abbey here,
 From whence I think you're come by miracle.

E. Ant. I never came within these abbey-walls,
 Nor ever didst thou draw thy sword on me;
 I never saw the chain, so help me heav'n!
 And this is false you burthen me withal.

Duke. Why, what an intricate impeach is this?

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I think

I think you all have drunk of *Circe's* cup:
If here you hous'd him, here he would have been.
If he were mad, he would not plead so coldly:
You say he din'd at home, the goldsmith here
Denies that saying. Sirrah, what say you?

E. Dro. Sir, he din'd with her there, at the *Porcupine*.

Cour. He did, and from my finger snatch'd that ring.

E. Ant. 'Tis true, my Liege, this ring I had of her.

Duke. Saw'st thou him enter at the abbey here?

Cour. As sure, my Liege, as I do see your Grace.

Duke. Why, this is strange; go call the Abbess higher;
I think you are all mated, or stark mad. [*Ex. one to the Abbess.*]

S C E N E VI.

Ægeon. Most mighty Duke, vouchsafe me speak a word:
Haply I see a friend will save my life,
And pay the sum that may deliver me.

Duke. Speak freely, *Syracusan*, what thou wilt.

Ægeon. Is not your name, Sir, call'd *Antipholis*?
And is not that your bondman *Dromio*?

E. Dro. Within this hour I was his bond-man, Sir,
But he, I thank him, gnaw'd in two my cords,
Now am I *Dromio*, and his man unbound.

Ægeon. I am sure both of you remember me.

E. Dro. Our selves we do remember, Sir, by you;
For lately we were bound as you are now.
You are not *Pinch's* patient, are you, Sir?

Ægeon. Why look you strange on me? you know me well.

E. Ant. I never saw you in my life 'till now.

Ægeon. Oh! grief hath chang'd me since you saw me last,
And careful hours with time's deformed hand
Have written strange defeatures in my face;
But tell me yet, dost thou not know my voice?

E. Ant. Neither.

Ægeon. *Dromio*, nor thou?

E. Dro. No, trust me, nor I.

Ægeon. I am sure thou dost.

E. Dro. 'But I am sure I do not; and whatsoever
A man denies, you are now bound to believe him.

Ægeon. Not know my voice! oh time's extremity!
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untun'd cares?
Tho' now this grained face of mine be hid
In sap-consuming winter's drizled snow,
And all the conduits of my blood froze up;
Yet hath my night of life some memory,
My wasting lamp some fading glimmer left;
My dull deaf ears a little use to hear:
All these old witnesses, I cannot err,
Tell me thou art my son *Antipholis*.

E. Ant. I never saw my father in my life.

Ægeon. But seven yeas since, in *Syracusa's* bay,
Thou know'st we parted; but perhaps, my son,
Thou sham'st t'acknowledge me in misery.

E. Ant. The Duke, and all that know me in the city,
Can witness with me that it is not so:
I ne'er saw *Syracusa* in my life.

Duke. I tell thee, *Syracusan*, twenty years
Have I been patron to *Antipholis*,
During which time he ne'er saw *Syracusa*:
I see thy age and dangers make thee dote.

S C E N E VII.

*Enter the Abbess, with Antipholis Syracusan and
Dromio Syracusan.*

Abb. Most mighty Duke, behold a man much wrong'd.
[*All gather to see them.*]

Adr. I see two husbands, or mine eyes deceive me.

Duke. One of these men is *Genius* to the other;
And so of these which is the natural man,
And which the spirit? who deciphers them?

S. Dro. I, Sir, am *Dromio*, command him away.

E. Dro.

1 I Sir? but I am sure

E. Dro.

S. Ant.

S. Dro.

Abb.

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Duke.

Adr.

S. Ant.

Adr.

E. A.

E. Dro.

2 thes

The Comedy of ERRORS.

441

E. Dro. I, Sir, am *Dromio*, pray let me stay.

S. Ant. *Ægeon*, art thou not? or else his ghost?

S. Dro. O, my old master! who hath bound him here?

Abb. Whoever bound him, I will loose his bonds,

And gain a husband by his liberty.

Speak, old *Ægeon*, if thou be'st the man

That hadst a wife once call'd *Æmilia*,

That bore thee at a burthen two fair sons?

Oh, if thou be'st the same *Ægeon*, speak;

And speak unto the same *Æmilia*.

Duke. Why, here begins his morning story right:

These two *Antipholis's*,² 'two so like,

And those two *Dromio's*, one in semblance;

'Both sides emerging from their wreck at sea;

These plainly are the parents to these children,

Which accidentally are met together.

Ægeon. If I dream not, thou art *Æmilia*;

If thou art she, tell me where is that son

That floated with thee on the fatal raft.

Abb. By men of *Epidamnum*, he and I,

And the twin *Dromio*, all were taken up;

But by and by rude fishermen of *Corinth*

By force took *Dromio* and my son from them,

And me they left with those of *Epidamnum*.

What then became of them I cannot tell;

I, to this fortune that you see me in.

Duke. *Antipholis*, thou cam'st from *Corinth* first.

S. Ant. No, Sir, not I, I came from *Syracuse*.

Duke. Stay, stand apart, I know not which is which.

E. Ant. I came from *Corinth*, my most gracious lord.

E. Dro. And I with him.

E. Ant. Brought to this town by that most famous warrior,

Duke *Menaphon*, your most renowned uncle.

Adr. Which of you two did dine with me to-day?

S. Ant. I, gentle mistress.

Adr. And are not you my husband?

E. Ant. No, I say nay to that.

S. Ant.

² these two so like,

³ Besides her urging of her wrack at sea;

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S. Ant. And so do I, yet did she call me so :
And this fair gentlewoman her sister here
Did call me brother. What I told you then,
I hope I shall have leisure to make good,
If this be not a dream I see and hear.

Ang. That is the chain, Sir, which you had of me.

S. Ant. I think it be, Sir, I deny it not.

E. Ant. And you, Sir, for this chain arrested me.

Ang. I think I did, Sir, I deny it not.

Adr. I sent you mony, Sir, to be your bail
By *Dromio*, but I think he brought it not,

E. Dro. No, none by me.

S. Ant. This purse of ducats I receiv'd from you,
And *Dromio* my man did bring them me :
I see we still did meet each other's man,
And I was ta'en for him, and he for me,
And thereupon these errors all arose.

E. Ant. These ducats pawn I for my father here,

Duke. It shall not need, thy father hath his life.

Cour. Sir, I must have that diamond from you.

E. Ant. There take it, and much thanks for my good cheer.

Abb. Renowned Duke, vouchsafe to take the pains
To go with us into the abbey here,
And hear at large discoursed all our fortunes :
And all that are assembled in this place,
That by this sympathized one day's error
Have suffer'd wrong ; go, keep us company,
And ye shall have full satisfaction.

⁴ 'Twenty five' years have I gone in travel
Of you my sons, nor 'till this present hour
My heavy burthens are delivered :

The Duke, my husband, and my children both,
And you the calendars of their nativity,

Go to a gossip's feast and go with me :
After so long grief such ⁵ 'felicity !'

Duke. With all my heart I'll gossip at this feast. [*Exeunt.*]

⁴ Thirty three . . . old edit. *Theob. emend.* ⁵ nativity!

SCENE

S C E N E VIII.

Manent the two Antipholis's and two Dromio's.

S. Dro. Master, shall I fetch your stuff from shipboard?

E. Ant. Dromio, what stuff of mine hast thou imbark'd?

S. Dro. Your goods that lay at host, Sir, in the *Centaur*.

S. Ant. He speaks to me; I am your master, *Dromio*.

Come go with us, we'll look to that anon;

Embrace thy brother there, rejoice with him.

[Exeunt the two Antipholis's.]

S. Dro. There is a fat friend at your master's house,
That kitchen'd me for you to-day at dinner:
She now shall be my sister, not my wife.

E. Dro. Methinks you are my glass, and not my brother:
I see by you I am a sweet-fac'd youth.

Will you walk in to see their gossiping?

S. Dro. Not I, Sir; you're my elder.

E. Dro. That's a question:

How shall I try it?

S. Dro. We'll draw cuts for the senior:
'Till then, lead thou first.

E. Dro. Nay, then thus — *[Embracing.]*

We came into the world like brother and brother:
And now let's go hand in hand, not one before another.

[Exeunt.]



DRAMATIS PERSONAE.

DON PEDRO, Duke of Aragon.



Claudio, a young lord of Florence, betrothed to Don Pedro.
Benedick, a young lord of Padua, formerly disliked by Don

Pedro.

MUCHADO

Borachio, Conjurant to Don John.

Comrade, Friend to Borachio.

ABOUT

Verger.

Haro, Daughter to Leonato.

NOTHING.

Beatrice, Niece to Leonato.

Utrillo, two Gentlemen attending on Haro.

A Watch, Messenger, Watch, Town-Clerk, Sexton, and



SCENE I.

The Story from Aristotle, Oth. Ham. A. &c.
Popo.

Mo.

DRAMATIS PERSONÆ.

DON PEDRO, Prince of Arragon.

Leonato, Governor of Messina.

Don John, Bastard-Brother to Don Pedro.

Claudio, a young Lord of Florence, Favourite to Don Pedro.

Benedick, a young Lord of Padua, favour'd likewise by Don Pedro.

Balthazar, Servant to Don Pedro.

Antonio, Brother to Leonato.

Borachio, Confident to Don John.

Conrade, Friend to Borachio.

Dogberry, { two foolish Officers.

Verges,

Hero, Daughter to Leonato.

Beatrice, Neice to Leonato.

Margaret, { two Gentlewomen attending on Hero.

Urfula,

A Friar, Messenger, Watch, Town-Clerk, Sexton, and Attendants.

SCENE *Messina.*

The Story from Ariosto, Orl. Fur. l. 5.

Pope.

Much



MUCH ADO about NOTHING.

A C T I. S C E N E I.

A Court before Leonato's House.

Enter Leonato, Hero and Beatrice, with a Messenger.

LEONATO.

Learn in this letter, that Don Pedro of Arragon comes this night to Messina.

Mess. He is very near by this; he was not three leagues off when I left him.

Leon. How many gentlemen have you lost in this action?

Mess. But few of any sort, and none of name.

Leon. A victory is twice it self, when the atchiever brings home full numbers; I find here that Don Pedro hath bestowed much honour on a young Florentine, call'd Claudio.

Mess. Much deserved on his part, and equally remembered by Don Pedro: he hath born himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion: he hath indeed better better'd expectation, than you must expect of me to tell you how.

Leon. He hath an uncle here in Messina will be very much glad of it.

Mess. I have already delivered him letters, and there appears much joy in him, even so much, that joy could not

not shew itself modest enough, without a badge of bitterness.

Leon. Did he break out into tears?

Mess. In great measure.

Leon. A kind overflow of kindness; there are no faces truer than those that are so wash'd; how much better is to weep at joy, than to joy at weeping!

Beat. I pray you, is Signior *Montanto*^a return'd from the wars or no?

Mess. I know none of that name, Lady; there were none such in the army of any sort.

Leon. What is he that you ask for, niece?

Hero. My cousin means Signior *Benedick* of Padua.

Mess. O, he's return'd, and as pleasant as ever he was.

Beat. He set up his bills here in Messina, and challeng'd *Cupid* at the flight; and my uncle's fool reading the challenge, subscrib'd for *Cupid*, and challeng'd him at the bird-bolt. I pray you, how many hath he kill'd and eat in these wars? but how many hath he kill'd? For indeed he promised to eat all of his killing.

Leon. Faith, niece, you tax Signior *Benedick* too much; but he'll be meet with you, I doubt it not.

Mess. He hath done good service, lady, in these wars.

Beat. You had musty victuals, and he hath help to eat it; he's a very valiant trencher-man, he hath an excellent stomach.

Mess. And a good foldier too, Lady.

Beat. And a good foldier to a lady? but what is he a lord?

Mess. A lord to a lord, a man to a man, stuff'd with honourable virtues.

Beat. It is so indeed, he is no less than a stuff man; but for the stuffing, well! we are all mortal.

Leon. You must not, Sir, mistake my niece; there is a kind of merry war betwixt Signior *Benedick* and her.

(a) She gives him this name to ridicule in him the character of a blustering soldier, the word *Montanto* in Spanish signifying a two-handed sword.

they never meet but there's a skirmish of wit between them.

Beat. Alas, he gets nothing by that. In our last conflict, four of his five wits went halting off, and now is the whole man govern'd with one: So that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wearth^a that he hath left, to be known a reasonable creature. Who is his companion now? he hath every month a new sworn brother.

Mess. Is it possible?

Beat. Very easily possible; he wears his faith but as the fashion of his hat, it ever changes with the next block.

Mess. I see, Lady, the gentleman is not in your books.

Beat. No; if he were I would burn my study. But I pray you, who is his companion? is there no young squarer now, that will make a voyage with him to the devil?

Mess. He is most in the company of the right noble Claudio.

Beat. O Lord, he will hang upon him like a disease; he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio, if he have caught the *Benedick*, it will cost him a thousand pound ere he be cur'd.

Mess. I will hold friends with you, Lady.

Beat. Do, good friend.

Leon. You'll ne'er run mad, neice.

Beat. No, not 'till a hot January.

Mess. Don Pedro is approach'd.

S C E N E II.

Enter Don Pedro, Claudio, Benedick, Balthazar and Don John.

Pedro. Good Signior Leonato, you are come to meet our trouble: the fashion of the world is to avoid cost, and you encounter it.

VOL. I.

G g

Leon.

(a) Wearth is an old English word to signify the wear or wearing of any thing.

Leon. Never came trouble to my house in the likeness of your Grace; for trouble being gone, comfort should remain; but when you depart from me, sorrow abides, and happiness takes his leave.

Pedro. You embrace your charge most willingly: I think this is your daughter.

Leon. Her mother hath many times told me so.

Bene. Were you in doubt, that you askt her?

Leon. Signior *Benedick*, no; for then were you a child.

Pedro. You have it full, *Benedick*; we may guess by this what you are, being a man: truly the lady fathers her self; be happy, Lady, for you are like an honourable father.

Bene. If Signior *Leonato* be her father, she would not have his head on her shoulders for all *Messina*, as like him as she is.

Beat. I wonder that you will still be talking, Signior *Benedick*; no body marks you.

Bene. What, my dear lady Disdain! are you yet living?

Beat. Is it possible disdain should die, while she hath such meet food to feed it, as Signior *Benedick*? courtesie it self must convert to disdain, if you come in her presence.

Bene. Then is courtesie a turn-coat; but it is certain am lov'd of all ladies, only you excepted; and I would could find in my heart that I had not a hard heart, for truly I love none.

Beat. A dear happiness to women! they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that; I had rather hear my dog bark at a crow, than a man swear he loves me.

Bene. God keep your ladyship still in that mind! some gentleman or other shall 'scape a predestinate scratch on his face.

Beat. Scratching could not make it worse, if 'twere such a face as yours were.

Bene. Well, you are a rare parrot-teacher.

Beat. A bird of my tongue is better than a beast of yours.

Bene. I would my horse had the speed of your tongue.

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Beat.
of old.

Pedro.

Claudio.

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Claud.

me truly

Bene.

Much Ado about Nothing. 451

and so good a continuer; but keep your way a God's name, I have done.

Beat. You always end with a jade's trick; I know you of old.

Pedro. This is the sum of all: 'Don *John*,¹ Signior *Claudio*, and Signior *Benedick*, my dear friend *Leonato* hath invited you all; I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer: I dare swear he is no hypocrite, but prays from his heart.

Leon. If you swear, my Lord, you shall not be forsworn. Let me bid you welcome, my Lord; being reconciled to the Prince your brother, I owe you all duty. [*To D. John.*

John. I thank you; I am not of many words, but I thank you.

Leon. Please it your Grace lead on?

Pedro. Your hand, *Leonato*; we will go together.

[*Exeunt all but Benedick and Claudio.*

S C E N E III.

Claud. *Benedick*, didst thou note the daughter of Signior *Leonato*?

Bene. I noted her not, but I look'd on her.

Claud. Is she not a modest young lady?

Bene. Do you question me, as an honest man should do, for my simple true judgment? or would you have me speak after my custom, as being a professed tyrant to their sex?

Claud. No, I pry'thee speak in sober judgment.

Bene. Why, i'faith, methinks she is too low for an high praise, too brown for a fair praise, and too little for a great praise; only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her.

Claud. Thou think'st I am in sport; I pray thee, tell me truly how thou lik'st her.

Bene. Would you buy her, that you enquire after her?

G g 2

Claud.

¹ *Leonato*,

Claud. Can the world buy such a jewel?

Bene. Yea, and a case to put it in too; but speak you this with a sad brow? or do you play the flouting jack, to tell us *Cupid* is a good hare-finder, and *Vulcan* a rare carpenter? come, in what key shall a man take you, to go in the song?

Claud. In mine eye, she is the sweetest Lady that I ever look'd on.

Bene. I can see yet without spectacles, and I see no such matter; there's her cousin, if she were not possess'd with such a fury, exceeds her as much in beauty, as the first of *May* doth the last of *December*: but I hope you have no intent to turn husband, have you?

Claud. I would scarce trust my self, tho' I had sworn the contrary, if *Hero* would be my wife.

Bene. Is't come to this, in faith? hath not the world one man, but he will wear his cap with suspicion? shall I never see a batchelor of threescore again? go to, i'faith, if thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away *Sundays*: look, *Don Pedro* is return'd to seek you.

S C E N E IV.

Re-enter Don Pedro.

Pedro. What secret hath held you here, that you follow'd not to *Leonato's* house?

Bene. I would your Grace would constrain me to tell.

Pedro. I charge thee on thy allegiance.

Bene. You hear, Count *Claudio*; I can be secret as a dumb man, I would have you think so; but on my allegiance, mark you this, on my allegiance; — he is in love; with whom? now that is your Grace's part: mark how short his answer is; with *Hero*, *Leonato's* short daughter.

Claud. If this were so, so were it uttered.

Bene. Like the old tale, my Lord, it is not so, nor 'twas not so; but indeed, God forbid it should be so.

2 *Don Pedro* and *Don John*.

Claud. If my passion change not shortly, God forbid it should be otherwise.

Pedro. Amen, if you love her, for the Lady is very well worthy.

Claud. You speak this to fetch me in, my Lord.

Pedro. By my troth, I speak my thought.

Claud. And, in faith, my lord, I spoke mine.

Bene. And by my two faiths and troths, my Lord, I speak mine.

Claud. That I love her, I feel.

Pedro. That she is worthy, I know.

Bene. That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me; I will die in it at the stake.

Pedro. Thou wast ever an obstinate heretick in the despite of beauty.

Claud. And never could maintain his part, but in the force of his will.

Bene. That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks: but that I will have a recheate winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me; because I will not do them the wrong to mistrust any, I will do my self the right to trust none; and the fine is, for the which I may go the finer, I will live a batchelor.

Pedro. I shall see thee, ere I die, look pale with love.

Bene. With anger, with sickness, or with hunger, my Lord, not with love: prove that ever I lose more blood with love, than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house for the sign of blind *Cupid*.

Pedro. Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.

Bene. If I do, hang me in a bottle like a cat, and shoot

at me; and he that hits me, let him be clapt on the shoulder, and call'd *Adam*.^a

Pedro. Well, as time shall try; in time the savage bull doth bear the yoke.

Bene. The savage bull may, but if ever the sensible *Benedick* bear it, pluck off the bull's-horns, and set them in my forehead, and let me be vilely painted; and in such great letters as they write, *Here is good horse to hire*, let them signifie under my sign, *Here you may see Benedick the marry'd man*.

Claud. If this should ever happen, thou would'st be horn-mad.

Pedro. Nay, if *Cupid* hath not spent all his quiver in *Venice*^b, thou wilt quake for this shortly.

Bene. I look for an earthquake too then.

Pedro. Well, you will temporize with the hours; in the mean time, good Signior *Benedick*, repair to *Leonato's* commend me to him, and tell him I will not fail him at supper; for indeed he hath made great preparation.

Bene. I have almost matter enough in me for such an embassage, and so I commit you ———

Claud. To the tuition of God. From my house, if I had it, ———

Pedro. The sixth of *July*, your loving friend, *Benedick*.

Bene. Nay, mock not, mock not; the body of you discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you flow old ends any further, examine your conscience, and I leave you. [Exit]

(a) Alluding to one Adam Bell a famous archer of old. Theobald

(b) Besides that Venice is as remarkable for freedoms in amorous intrigues as Cyprus was of old, there may be a farther conjecture on this expression is here used: The Italians give to each of their principal cities a particular distinguishing title, as, Roma la santa, Napoli la gentile, Genoua la superba, &c. and among the rest it is, Venezia la ricca, Venice the wealthy: A sarcasm therefore seems to be here implied that money governs Love. Warburton.

S C E N E V.

Claud. My Liege, your Highness now may do me good.

Pedro. My love is thine to teach, teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.

Claud. Hath *Leonato* any son, my Lord?

Pedro. No child but *Hero*, she's his only heir:
Dost thou affect her, *Claudio*?

Claud. O my Lord,
When you went onward on this ended action
I look'd upon her with a soldier's eye,
That lik'd, but had a rougher task in hand
Than to drive liking to the name of love;
But now I am return'd, and that war-thoughts
Have left their places vacant; in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young *Hero* is,
Saying I lik'd here ere I went to wars.

Pedro. Thou wilt be like a lover presently,
And tire the hearer with a book of words:
If thou dost love fair *Hero*, cherish it,
And I'll break with her: was't not to this end,
That thou began'st to twist so fine a story?

Claud. How sweetly do you minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have sav'd it with a longer treatise. [flood?

Pedro. What need the bridge much broader than the
The fairest 'plea' is the necessity;
Look, what will serve, is fit; 'tis once, thou lovest,
And I will fit thee with the remedy.
I know we shall have revelling to-night;
I will assume thy part in some disguise,
And tell fair *Hero* I am *Claudio*,
And in her bosom I'll unclasp my heart,

G g 4

And

And take her hearing prisoner with the force
 And strong encounter of my amorous tale:
 Then after to her father will I break,
 And the conclusion is, she shall be thine;
 In practice let us put it presently.

[*Exeunt*]

Re-enter Leonato and Antonio.

Leon. How now, brother, where is my cousin your son? hath he provided this musick?

Ant. He is very busie about it; but, brother, I can tell you news that you yet dream'd not of.

Leon. Are they good?

Ant. As the event stamps them, but they have a good cover; they show well outward. The Prince and Count *Claudio*, walking in a thick pleached alley in my orchard were thus over-heard by a man of mine: the Prince discovered to *Claudio* that he lov'd my neice your daughter and meant to acknowledge it this night in a dance; and if he found her accordant, meant to take the present time by the top, and instantly break with you of it.

Leon. Hath the fellow any wit that told you this?

Ant. A good sharp fellow. I will send for him, and question him your self.

Leon. No, no; we will hold it as a dream, 'till it appear itself: but I will acquaint my daughter with all, that she may be the better prepared for answer, if peradventure this be true; go you and tell her of it: cousins, you know what you have to do. [*Some cross the Stage.*] O I cry you mercy, friend, go you with me and I will use your skill; good cousin, have a care this busie time.

[*Exeunt*]

S C E N E

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S C E N E VI.

The STREET.

Enter Don John and Conrade.

Conr. **W**Hat the goujeres, my Lord! why are you thus out of measure sad?

John. There is no measure in the occasion that breeds it, therefore the sadness is without limit.

Conr. You should hear reason.

John. And when I have heard it, what blessing bringeth it?

Conr. If not a present remedy, yet a patient sufferance.

John. I wonder that thou (being, as thou say'st thou art, born under *Saturn*) goest about to apply a moral medicine to a mortifying mischief: I cannot hide what I am: I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsie, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

Conr. Yea, but you must not make the full show of this, 'till you may do it without controlement; you have of late stood out against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take root, but by the fair weather that you make yourself; it is needful that you frame the season for your own harvest.

John. I had rather be a canker in a hedge, than a rose in his grace; and it better fits my blood to be disdain'd of all, than to fashion a carriage to rob love from any: in this (though I cannot be said to be a flattering honest man) it must not be deny'd but I am a plain-dealing villain; I am trusted with a muzzle, and enfranchis'd with a clog, therefore I have decreed not to sing in my cage: if I had
my

458 *Much Ado about Nothing.*

my mouth, I would bite; if I had my liberty, I would do my liking: in the mean time let me be that I am, and seek not to alter me.

Conr. Can you make no use of your discontent?

John. I will make all use of it, for I use it only. Who comes here? what news, *Borachio*?

Enter Borachio.

Bora. I came yonder from a great supper; the Prince, your brother, is royally entertain'd by *Leonato*, and I can give you intelligence of an intended marriage.

John. Will it serve for any model to build mischief on? what is he for a fool that betroths himself to unquietness?

Bora. Marry, it is your brother's right hand.

John. Who, the most exquisite *Claudio*?

Bora. Even he.

John. A proper Squire; and who, and who? which way looks he?

Bora. Marry, on *Hero*, the daughter and heir of *Leonato*.

John. A very forward *March* chick! How come you to this?

Bora. Being entertain'd for a perfumer, as I was smoaking a musty room, comes me the Prince and *Claudio* hand in hand in sad conference: I whipt behind the arras, and there heard it agreed upon that the Prince should woo *Hero* for himself, and having obtain'd her, give her to Count *Claudio*.

John. Come, come, let us thither, this may prove food to my displeasure: that young start-up hath all the glory of my overthrow; if I can cross him any way, I bless my self every way; you are both sure, and will assist me?

Conr. To the death, my lord.

John. Let us to the great supper; their cheer is the greater that I am subdu'd; would the cook were of my mind! shall we go prove what's to be done?

Bora. We'll wait upon your Lordship.

[*Exeunt*]

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ACT II. SCENE I.

LEONATO'S House.

Enter Leonato, Antonio, Hero, Beatrice, Margaret
and Ursula.

LEONATO.

WAS not Count *John* here at supper?

Ant. I saw him not.

Beat. How tartly that gentleman looks! I never can see him, but I am heart-burn'd an hour after.

Hero. He is of a very melancholy disposition.

Beat. He were an excellent man that were made just in the mid-way between him and *Benedick*; the one is too like an image, and says nothing; and the other too like my lady's eldest son, evermore tattling.

Leon. Then half Signior *Benedick*'s tongue in Count *John*'s mouth, and half Count *John*'s melancholy in Signior *Benedick*'s face —

Beat. With a good leg, and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if he could get her good-will.

Leon. By my troth, neice, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

Ant. In faith, she's too curst.

Beat. Too curst is more than curst, 'and I shall lessen God's sending that way; for it is said, God sends a curst cow short horns, but to a cow too curst he sends none.

Leon. So by being too curst, God will send you no horns.

Beat. Just, if he send me no husband, for the which blessing I am at him upon my knees every morning and evening:

4 I shall

evening: Lord! I could not endure a husband with a beard on his face, I had rather lye in woollen.

Leon. You may light upon a husband that hath no beard.

Beat. What should I do with him? dress him in my apparel, and make him my waiting-gentlewoman? he that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth, is not for me; and he that is less than a man, I am not for him: therefore I will even take six pence in earnest of the bearherd, and lead his apes 'to hell.'

Leon. Well then, go you into hell?

Beat. No, but to the gate, and there will the devil meet me like an old cuckold, with his horns on his head, and say, get you to heav'n, *Beatrice*, get you to heav'n, here's no place for you maids: so deliver I up my apes, and away to *St. Peter*, for the heav'ns; he shews me where the batchelors sit, and there live we as merry as the day is long.

Ant. Well, neice, I trust you will be rul'd by your father. [*To Hero.*]

Beat. Yes, 'faith, it is my cousin's duty to make curtsie, and say, *as it please you*; but yet for all that, cousin, let him be a handsome fellow, or else make another curtsie, and say, *father, as it pleases me*.

Leon. Well, neice, I hope to see you one day fitted with a husband.

Beat. Not 'till God make men of some other metal than earth; would it not grieve a woman to be overmaster'd with a piece of valiant dust? to make account of her life to a clod of wayward marle? no, uncle, I'll none; *Adam's* sons are my brethren, and truly I hold it a sin to match in my kindred.

Leon. Daughter, remember what I told you; if the Prince do sollicit you in that kind, you know your answer.

Beat. The fault will be in the musick, cousin, if you be not woo'd in good time; if the Prince be too importunate,

5 into hell.

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own at th

nate, tell him there is measure in every thing, and so dance out the Answer; for hear me, *Hero*, wooing, wedding, and repenting, is a *Scotch* jig, a measure, and a cinquepace; the first suit is hot and hasty, like a *Scotch* jig, and full as fantastical; the wedding mannerly-modest, as a measure, full of state and anchentry; and then comes repentance, and with his bad legs falls into the cinquepace faster and faster, 'till he sinks into his grave.

Leon. Cousin, you apprehend passing shrewdly.

Beat. I have a good eye, uncle, I can see a church by day-light.

Leon. The revellers are entring, brother; make good room.

S C E N E II.

Enter Don Pedro, Claudio, Benedick, Balthazar, and others in Masquerade.

Pedro. Lady, will you walk about with your friend?

Hero. So you walk softly, and look sweetly, and say nothing, I am yours for the walk, and especially when I walk away.

Pedro. With me in your company?

Hero. I may say so when I please.

Pedro. And when please you to say so?

Hero. When I like your favour; for God defend the time should be like the case.

Pedro. My visor is *Philemon's* roof, within the house is 'Love.'

Hero. Why then your visor should be thatch'd.

Pedro. Speak low, if you speak love.

[Drawing her aside to whisper.]

Balth. Well, I would you did like me.

Marg. So would not I for your own sake, for I have many ill qualities.

Balth. Which is one?

Marg.

(a) *This seems to be a line quoted from a song or some verses commonly known at that time.*

6 Love. . . . old edit. Theob. emend.

462 *Much Ado about Nothing.*

Marg. I say my Prayers aloud.

Balth. I love you the better, the hearers may cry Amen.

Marg. God match me with a good dancer!

Balth. Amen.

Marg. And God keep him out of my sight when the dance is done! answer, clerk.

Balth. No more words, the clerk is answer'd.

Urf. I know you well enough, you are Signior Antonio.

Ant. At a word, I am not.

Urf. I know you by the wagling of your head.

Ant. To tell you true, I counterfeit him.

Urf. You could never do him so ill, well, unless you were the very man: here's his dry hand up and down you are he, you are he.

Ant. At a word, I am not.

Urf. Come, come, do you think I do not know you by your excellent wit? can virtue hide it self? go to, mum, you are he; graces will appear, and there's an end.

Beat. Will you not tell me who told you so?

Bene. No, you shall pardon me.

Beat. Nor will you not tell me who you are?

Bene. Not now.

Beat. That I was disdainful, and that I had my good wit out of *The hundred merry Tales*; well, this was Signior *Benedick* that said so.

Bene. What's he?

Beat. I am sure you know him well enough.

Bene. Not I, believe me.

Beat. Did he never make you laugh?

Bene. I pray you, what is he?

Beat. Why, he is the Prince's jester, a very dull fool only his gift is in devising impossible flanders: none but libertines delight in him, and the commendation is not in his wit, but in his villainy; for he both pleaseth men and angers them, and then they laugh at him, and beat him. I am sure he is in the fleet, I would he had boarded me.

Bene.

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Bene.

Bene. When I know the gentleman, I'll tell him what you say.

Beat. Do, do, he'll but break a comparison or two on me, which peradventure not mark'd, or not laugh'd at, strikes him into melancholy, and then there's a partridge wing sav'd, for the fool will eat no supper that night. We must follow the leaders.

Bene. In every good thing.

Beat. Nay, if they lead to any ill, I will leave them at the next turning. [*Exeunt.*]

S C E N E III.

Musick for the Dance.

John. Sure my brother is amorous on *Hero*, and hath withdrawn her father to break with him about it: the ladies follow her, and but one visor remains.

Bora. And that is *Claudio*, I know him by his bearing.

John. Are not you Signior *Benedick*?

Claud. You know me well, I am he.

John. Signior, you are very near my brother in his love, he is enamour'd on *Hero*, I pray you, dissuade him from her, she is no equal for his birth: you may do the part of an honest man in it.

Claud. How know you he loves her?

John. I heard him swear his affection.

Bora. So did I too, and he swore he would marry her to-night.

John. Come, let us to the banquet.

[*Exeunt John and Bora.*]

Claud. Thus answer I in name of *Benedick*,
But hear this ill news with the ears of *Claudio*.

'Tis certain so, the Prince wooes for himself.

Friendship is constant in all other things,

Save in the office and affairs of love;

Therefore, all hearts in love, use your own tongues!

Let every eye negotiate for it self,

And

7 their

And trust no agent; beauty is a witch,
Against whose charms faith melteth into blood.
This is an accident of hourly proof,
Which I mistrusted not. Farewel then, *Hero!*

Enter Benedick.

Bene. Count *Claudio*?

Claud. Yea, the same.

Bene. Come, will you go with me?

Claud. Whither?

Bene. Even to the next willow, about your own business, Count. What fashion will you wear the garland of? about your neck, like an Usurer's chain? or under your arm, like a Lieutenant's scarf? you must wear it one way, for the Prince hath got your *Hero*.

Claud. I wish him joy of her.

Bene. Why, that's spoken like an honest drover; so they sell bullocks: but did you think the Prince would have served you thus?

Claud. I pray you, leave me.

Bene. Ho! now you strike like the blind man; 'twas the boy that stole your meat, and you'll beat the post.

Claud. If it will not be, I'll leave you. *[Exit.]*

Bene. Alas poor hurt fowle! now will he creep into sedges. But that my lady *Beatrice* should know me, and not know me! the Prince's fool! ha? it may be I go under that title, because I am merry; yea, but so I am apt to do my self wrong: I am not so reputed. It is the base (though bitter) disposition of *Beatrice*, that puts the world into her person, and so gives me out; well, I'll be reveng'd as I may.

S C E N E IV.

Enter Don Pedro.

Pedro. Now, Signior, where's the Count? did you see him?

Bene. Troth, my Lord, I have play'd the part of lady Fame.

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VOL.

Fame. I found him here as melancholy as a lodge in a warren, I told him (and I think, told him true) that your Grace had got the will of this young lady, and I offered him my company to a willow tree, either to make him a garland, as being forsaken, or to bind him a rod, as being worthy to be whipt.

Pedro. To be whipt! what's his fault?

Bene. The flat transgression of a school-boy, who being over-joy'd with finding a bird's nest, shews it his companion, and he steals it.

Pedro. Wilt thou make a trust, a transgression? the transgression is in the stealer.

Bene. Yet it had not been amiss the rod had been made, and the garland too; for the garland he might have worn himself, and the rod he might have bestowed on you, who (as I take it) have stol'n his bird's nest.

Pedro. I will but teach them to sing, and restore them to the owner.

Bene. If their singing answer your saying, by my faith, you say honestly.

Pedro. The Lady *Beatrice* hath a quarrel to you; the gentleman that danc'd with her, told her she is much wrong'd by you.

Bene. O, she misus'd me past the indurance of a block; an oak but with one green leaf on it, would have answer'd her; my very visor began to assume life, and scold with her; she told me, not thinking I had been my self, that I was the Prince's jester, and that I was duller than a great thaw; hudling jest upon jest, with such 'impetuous' conveyance upon me, that I stood like a man at a mark, with a whole army shooting at me; she speaks Ponyards, and every word stabs; if her breath were as terrible as her terminations, there were no living near her, she would infect to the North-Star; I would not marry her, though she were endowed with all that *Adam* had left him before he transgress'd; she would have made *Hercules* have turn'd spit, yea, and have cleft his club to make the

VOL. I.

H h fire

8 impassable

fire too. Come, talk not of her, you shall find her the infernal *Atè* in good apparel. I would to God some scholar would conjure her; for certainly while she is here a man may live as quiet in hell as in a sanctuary, and people sin upon purpose, because they would go thither; so indeed all disquiet, horror, and perturbation follow her.

S C E N E V.

Enter Claudio, Beatrice, Leonato and Hero.

Pedro. Look, here she comes.

Bene. Will your Grace command me any service to the world's end? I will go on the slightest errand now to the *Antipodes* that you can devise to send me on; I will fetch you a tooth-picker now from the furthest inch of *Asia*; bring you the length of *Prefter John's* foot; fetch you a hair off the great *Cham's* beard; do you any embassy to the pigmies, rather than hold three words conference with this harpy; you have no employment for me?

Pedro. None, but to desire your good company.

Bene. O God, Sir, here's a dish I love not. I cannot indure this Lady's tongue. [Exit]

Pedro. Come, Lady, come, you have lost the heart of Signior *Benedick*.

Beat. Indeed, my Lord, he lent it me a while, and I gave him use for it, a double heart for a single one marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it.

Pedro. You have put him down, Lady, you have put him down.

Beat. So I would not he should do me, my Lord, lest I should prove the mother of fools: I have brought Count *Claudio*, whom you sent me to seek.

Pedro. Why, how now, Count, wherefore are you sad?

Claud. Not sad, my Lord.

Pedro. How then? sick?

Claud. Neither, my Lord.

Beat. The Count is neither sad, nor sick, nor merry, nor well; but civil Count, civil as an orange, and something of a jealous complexion.

Pedro. I' faith, Lady, I think your blazon to be true; though I'll be sworn, if he be so, his conceit is false. Here, *Claudio*, I have wooed in thy name, and fair *Hero* is won; I have broke with her father, and his good will obtained, name the day of marriage, and God give thee joy!

Leon. Count, take of me my daughter, and with her my fortunes; his Grace hath made the match, and all grace say Amen to it!

Beat. Speak, Count, 'tis your cue.

Claud. Silence is the perfectest herald of joy; I were but little happy, if I could say how much. Lady, as you are mine, I am yours; I give away my self for you, and doat upon the exchange.

Beat. Speak, cousin, or (if you cannot) stop his mouth with a kiss, and let not him speak neither.

Pedro. In faith, Lady, you have a merry heart.

Beat. Yea, my Lord, I thank it, poor fool, it keeps on the windy side of care; my cousin tells him in his ear that he is in her heart.

'Leon.' And so she doth, cousin.

Beat. Good Lord, for alliance! thus goes every one to the world but I, and I am sun-burn'd, I may sit in a corner, and cry heigh ho for a husband.

Pedro. Lady *Beatrice*, I will get you one.

Beat. I would rather have one of your father's getting: hath your Grace ne'er a brother like you? your father got excellent husbands, if a maid could come by them.

Pedro. Will you have me, Lady?

Beat. No, my Lord, unless I might have another for working-days; your Grace is too costly to wear every day: but I beseech your Grace pardon me, I was born to speak all mirth and no matter.

Pedro. Your silence most offends me, and to be merry best becomes you; for out of question you were born in a merry hour.

H h 2

Beat.

9 *Claud.*

Beat. No sure, my Lord, my mother cry'd; but then there was a star danc'd, and under that I was born. Cousins, God give you joy!

Leon. Neice, will you look to those things I told you of?

Beat. I cry you mercy, uncle: by your Grace's pardon. [Exit Beatrice.]

S C E N E VI.

Pedro. By my troth, a pleasant-spirited Lady.

Leon. There's little of the melancholy element in her, my Lord; she is never sad but when she sleeps, and not ever sad then; for I have heard my daughter say, she hath often dream'd of unhappiness, and wak'd her self with laughing.

Pedro. She cannot endure to hear tell of a husband?

Leon. O, by no means, she mocks all her wooers out of suit.

Pedro. She were an excellent wife for *Benedick*.

Leon. O Lord, my Lord, if they were but a week marry'd they would talk themselves mad.

Pedro. Count *Claudio*, when mean you to go to church?

Claud. To-morrow, my Lord; time goes on crutches, 'till love have all his rites.

Leon. Not 'till *Monday*, my dear son, which is hence a just seven-night, and a time too brief too, to have all things answer my mind.

Pedro. Come, you shake the head at so long a breathing; but I warrant thee, *Claudio*, the time shall not go dully by us; I will in the *Interim* undertake one of *Hercules's* labours, which is to bring Signior *Benedick* and the Lady *Beatrice* into a mountain of affection the one with the other; I would fain have it a match, and I doubt not to fashion it, if you three will but minister such assistance as I shall give you direction.

Leon. My Lord, I am for you, though it cost me ten nights watchings.

Claud. And I, my Lord.

Pedro. And you too, gentle *Hero*?

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Hero. I will do any modest office, my Lord, to help my cousin to a good husband.

Pedro. And *Benedick* is not the unhopefullest husband that I know: thus far can I praise him, he is of a noble strain, of approv'd valour, and confirm'd honesty. I will teach you how to humour your cousin, that she shall fall in love with *Benedick*; and I, with your two helps, will so practise on *Benedick*, that in despite of his quick wit, and his queasie stomach, he shall fall in love with *Beatrice*: if we can do this, *Cupid* is no longer an archer, his glory shall be ours, for we are the only Love-Gods; go in with me, and I will tell you my drift. [Exeunt,

S C E N E VII.

Another Apartment in Leonato's House.

Enter Don John and Borachio.

John. IT is so, the Count *Claudio* shall marry the daughter of *Leonato*.

Bora. Yea, my Lord, but I can cross it.

John. Any bar, any cross, any impediment will be medicinal to me; I am sick in displeasure to him, and whatsoever comes athwart his affection, ranges evenly with mine. How canst thou cross this marriage?

Bora. Not honestly, my Lord, but so covertly that no dishonesty shall appear in me.

John. Shew me briefly how.

Bora. I think I told your Lordship a year since, how much I am in the favour of *Margaret*, the waiting-gentlewoman to *Hero*.

John. I remember.

Bora. I can, at any unseasonable instant of the night, appoint her to look out at her Lady's chamber-window.

John. What life is in that, to be the death of this marriage?

Bora. The poison of that lyes in you to temper; go you to the Prince your brother, spare not to tell him, that he

hath wrong'd his honour in marrying the renown'd *Claudio* (whose estimation do you mightily hold up) to a contaminated Stale, such a one as *Hero*.

John. What proof shall I make of that?

Bora. Proof enough, to misuse the Prince, to vex *Claudio*, to undo *Hero*, and kill *Leonato*; look you for any other issue?

John. Only to despise them, I will endeavour any thing.

Bora. Go then find me a meet hour, to draw on *Pedro*, and the Count *Claudio*, alone; tell them that you know *Hero* loves me; intend a kind of zeal both to the Prince and *Claudio*, as in a love of your brother's honour who hath made this match, and his friend's reputation, who is thus like to be cozen'd with the semblance of a maid, that you have discover'd thus; they will hardly believe this without tryal: offer them instances which shall bear no less likelihood than to see me at her chamber-window; hear me call *Margaret*, *Hero*; hear *Margaret* term me ' *Borackio*;' and bring them to see this, the very night before the intended wedding; for in the mean time I will so fashion the matter, that *Hero* shall be absent, and there shall appear such seeming truths of *Hero's* disloyalty, that jealousy shall be call'd assurance, and all the preparation overthrown.

John. Grow this to what adverse issue it can, I will put it in practice: be cunning in the working this, and thy fee is a thousand ducats.

Bora. Be thou constant in the accusation, and my cunning shall not shame me.

John. I will presently go learn their day of marriage.

[*Exeunt*.]

1 *Claudio*; . . . old edit. *Theob. emend.*

SCENE

S C E N E VIII.

Leonato's Garden.

Enter Benedick and a Boy.

Bene. **BOY!**

Boy. Signior.

Bene. In my chamber-window lyes a book, bring it hither to me in the orchard.

Boy. I am here already, Sir.

[Exit Boy.]

Bene. I know that, but I would have thee hence, and here again.---I do much wonder, that one man seeing how much another man is a fool, when he dedicates his behaviours to love, will, after he hath laught at such shallow follies in others, become the argument of his own scorn, by falling in love: and such a man is *Claudio*. I have known when there was no musick with him but the drum and the fife, and now had he rather hear the taber and the pipe: I have known when he would have walk'd ten mile afoot, to see a good armour; and now will he lye ten nights awake, carving the fashion of a new doublet. He was wont to speak plain, and to the purpose, like an honest man and a soldier, and now is he turn'd orthographer, his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell, I think not. I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, 'till he have made an oyster of me, he shall never make me such a fool: one woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well. But 'till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour

it please God *. Ha! the Prince and Monsieur Love! I
will hide me in the arbour. [Withdraws.]

S C E N E IX.

Enter Don Pedro, Leonato, Claudio, and Balthazar.

Pedro. Come, shall we hear this musick?

Claud. Yea, my good Lord; how still the evening is,
As hush'd on purpose to grace harmony!

Pedro. See you where *Benedick* hath hid himself?

Claud. Oh very well, my Lord; the musick ended,
We'll fit the 'cade-fox' with a penny-worth.

Pedro. Come, *Balthazar*, we'll hear that song again.

Balth. O good my Lord, tax not so bad a voice
To slander musick any more than once.

Pedro. It is the witness still of excellency,
To put a strange face on his own perfection;
I pray thee sing, and let me woo no more.^b

The S O N G.

Sigh no more, Ladies, sigh no more,

Men were deceivers ever,

One foot in sea, and one on shore,

To one thing constant never:

Then

(a) *Hinting satirically at the art used by Ladies in dying their hair
of a colour different from what it is by nature.* Warburton.

(b) — woo no more.

Balth. Because you talk of wooing, I will sing,
Since many a wooer doth commence his suit
To her he thinks not worthy, yet he woos,
Yet will he swear he loves.

Pedro. Nay, pray thee come,
Or if thou wilt hold longer argument,
Do it in notes.

Balth. Note this before my notes,
There's not a note of mine that's worth the noting.

Pedro. Why, these are very crotchets that he speaks,
Note notes forsooth, and nothing.

Bene. Now, divine air; now is his soul ravish'd! is it not strange,
that sheeps guts should hale souls out of mens bodies? well, a horn for
my mony, when all's done.

The S O N G, &c.

2 kid-fox

*Then sigh not so, but let them go,
And be you blith and bonny,
Converting all your sounds of woe
Into hey nony, nony.*

*Sing no more ditties, sing no more,
Of dumps so dull and heavy;
The frauds of men were ever so,
Since summer first was leafy:
Then sigh not so, &c.*

Pedro. By my troth, a good song.

Balth. And an ill finger, my Lord.

Pedro. Ha, no; no, 'faith; thou sing'st well enough
for a shift.

Bene. If he had been a dog that should have howl'd
thus, they would have hang'd him, and I pray God his
bad voice bode no mischief; I had as lief have heard the
night-raven, come what plague could have come after it.

Pedro. Yea marry: dost thou hear, *Balthazar*? I pray
thee, get us some excellent musick; for to-morrow night
we would have it at the Lady *Hero*'s chamber-window.

Balth. The best I can, my Lord. [*Exit Balthazar.*]

Pedro. Do so: farewell. Come hither, *Leonato*; what
was it you told me of to-day, that your niece *Beatrice* was
in love with Signior *Benedick*?

Claud. O ay, stalk on; stalk on, the fowl sits. I did
never think that Lady would have loved any man.

Leon. No, nor I neither; but most wonderful, that she
should so doat on Signior *Benedick*, whom she hath in all
outward behaviours seem'd ever to abhor.

Bene. Is't possible, sits the wind in that corner? [*Aside.*]

Leon. By my troth, my Lord, I cannot tell what to
think of it; but that she loves him with an inraged affec-
tion, it is past the infinite of thought.

Pedro. May be she doth but counterfeit.

Claud. 'Faith, like enough.

Leon. O God! counterfeit? there was never counter-
feit of passion came so near the life of passion as she disco-
vers it.

Pedro.

Pedro. Why, what effects of passion shews she?

Claud. Bait the hook well, the fish will bite.

[*Speaking low.*]

Leon. What effects, my Lord? she will sit you, you heard my daughter tell you how.

Claud. She did indeed.

Pedro. How, how, I pray you? you amaze me; I would have thought her spirit had been invincible against all assaults of affection.

Leon. I would have sworn it had, my Lord, especially against *Benedick*.

Bene. I should think this a gull, but that the white-bearded fellow speaks it; knavery cannot sure hide himself in such reverence.

[*Aside.*]

Claud. He hath ta'en th' infection, hold it up.

[*Speaking low.*]

Pedro. Hath she made her affection known to *Benedick*?

Leon. No, and swears she never will, that's her torment.

Claud. 'Tis true indeed, so your daughter says: shall I say she, that have so oft encounter'd him with scorn, write to him that I love him?

Leon. This says she now, when she is beginning to write to him; for she'll be up twenty times a-night, and there will she sit in her smock, 'till she have writ a sheet of paper; my daughter tells us all.

Claud. Now you talk of a sheet of paper, I remember pretty jest your daughter told us of.

Leon. O, when she had writ it, and was reading it over she found *Benedick* and *Beatrice* between the sheet.

Claud. That.

Leon. O, she tore the letter into a thousand halfpence, rail'd at her self, that she should be so immodest, to write to one that she knew wou'd flout her: I measure him, say she, by my own spirit, for I should flout him if he writ to me, yea, though I love him, I should.

Claud. Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses; O sweet *Benedick*! God give me patience!

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Leon. She doth indeed, my daughter says so, and the ecstasie hath so much overborn her, that my daughter is sometime afraid she will do a desperate outrage to her self; it is very true.

Pedro. It were good that *Benedick* knew of it by some other, if she will not discover it.

Claud. To what end? he would but make a sport of it, and torment the poor Lady worse.

Pedro. If he should, it were an alms to hang him; she's an excellent sweet Lady, and (out of all suspicion) she is virtuous.

Claud. And she is exceeding wise.

Pedro. In every thing, but in loving *Benedick*.

Leon. O my Lord, wisdom and blood combating in so tender a body, we have ten proofs to one, that blood hath the victory; I am sorry for her, as I have just cause, being her uncle and her guardian.

Pedro. I would she had bestow'd this dotage on me; I would have doff't all other respects, and made her half my self; I pray you, tell *Benedick* of it, and hear what he will say.

Leon. Were it good, think you?

Claud. *Hero* thinks surely she will die, for she says she will die if he love her not, and she will die ere she make her love known; and she will die if he woo her, rather than she will bate one breath of her accustom'd crossness.

Pedro. She doth well; if she should make tender of her love, 'tis very possible he'll scorn it; for the man, as you know all, hath a 'contemptuous' spirit.

Claud. He is a very proper man.

Pedro. He hath indeed a good outward happiness.

Claud. 'Fore God, and, in my mind, very wise.

Pedro. He doth indeed shew some sparks that are like wit.

Leon. And I take him to be valiant.

Pedro. As *Hector*, I assure you; and in the managing of quarrels you may see he is wise; for either he avoids them

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them with great discretion, or undertakes them with a christian-like fear. Well, I am sorry for your neice: shall we go see *Benedick*, and tell him of her love?

Claud. Never tell him, my Lord; let her wear it out with good-counsel.

Leon. Nay, that's impossible, she may wear her heart out first.

Pedro. Well, we will hear further of it by your daughter; let it cool the while. I love *Benedick* well, and I could wish he would modestly examine himself, to see how much he is unworthy to have so good a Lady.

Leon. My Lord, will you walk? dinner is ready.

Claud. If he do not dote on her upon this, I will never trust my expectation.

Pedro. Let there be the same net spread for her, and that must your daughter and her gentlewoman carry; the sport will be, when they hold an opinion of one another's dotage, and no such matter; that's the scene that I would see, which will be meerly a dumb shew; let us send her to call him in to dinner. [Exeunt.]

S C E N E X.

Benedick advances from the arbour.

Bene. This can be no trick, the conference was sadly born; they have the truth of this from *Hero*, they seem to pity the Lady; it seems her affections have the full bent. Love me! why, it must be requited: I hear how I am censur'd; they say I will bear my self proudly, if I perceive the love come from her; they say too, that she will rather die than give any sign of affection — I did never think to marry — I must not seem proud — happy are they that hear their detractions, and can put them to mending:

(a) — a christian-like fear.

Leon. If he do fear God, he must necessarily keep peace; if he break the peace, he ought to enter into a quarrel with fear and trembling.

Pedro. And so will he do, for the man doth fear God, howsoever it seems not in him, by some large jests he will make. Well, &c.

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mending: they say the Lady is fair; 'tis a truth, I can bear them witness: and virtuous; 'tis so, I cannot reprove it: and wise, but for loving me — by my troth, it is no addition to her wit, nor no great argument of her folly; for I will be horribly in love with her, — I may chance to have some odd quirks and remnants of wit broken on me, because I have rail'd so long against marriage; but doth not the appetite alter? a man loves the meat in his youth, that he cannot endure in his age. Shall quipps and sentences, and these paper bullets of the brain, awe a man from the career of his humour? no: the world must be peopled. When I said I would die a batchelor, I did not think I should live 'till I were marry'd. Here comes *Beatrice*: by this day, she's a fair Lady, I do spy some marks of love in her.

Enter Beatrice.

Beat. Against my will I am sent to bid you come in to dinner.

Bene. Fair *Beatrice*, I thank you for your pains.

Beat. I took no more pains for those thanks, than you take pains to thank me; if it had been painful, I would not have come.

Bene. You take pleasure then in the message.

Beat. Yea, just so much as you may take upon a knife's point, and choak a daw withal: you have no stomach, Signior; fare you well. [*Exit.*]

Bene. Ha! *against my will I am sent to bid you come in to dinner*: there's a double meaning in that. *I took no more pains for those thanks, than you took pains to thank me*; that's as much as to say, any pains that I take for you are as easie as thanks. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew; I will go get her picture. [*Exit.*]



ACT

ACT III. SCENE I.

Continues in the Garden.

Enter Hero, Margaret and Ursula.

HERO.

GOOD *Margaret*, run thee into the parlour,
There shalt thou find my cousin *Beatrice*,
Proposing with the Prince and *Claudio*;
Whisper her ear, and tell her I and *Ursula*
Walk in the orchard, and our whole discourse
Is all of her; say that thou overheard'st us,
And bid her steal into the pleached bower,
Where honey-suckles ripen'd by the sun
Forbid the sun to enter; like to favourites
Made proud by Princes, that advance their pride
Against that power that bred it: there will she hide her,
To listen to our purpose; this is thy office,
Bear thee well in it, and leave us alone.

Marg. I'll make her come, I warrant, presently. [*Exit.*]

Hero. Now, *Ursula*, when *Beatrice* doth come,
As we do trace this alley up and down,
Our talk must only be of *Benedick*;
When I do name him, let it be thy part
To praise him more than ever man did merit.
My talk to thee must be how *Benedick*
Is sick in love with *Beatrice*; of this matter
Is little *Cupid's* crafty arrow made,
That only wounds by hear-say: now begin.

Enter Beatrice, running towards the arbour.

For look where *Beatrice* like a lapwing runs
Close by the ground to hear our conference.

Urs. The pleasant'st angling is to see the fish

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Cut with her golden oars the silver stream,
And greedily devour the treacherous bait;
So angle we for *Beatrice*, who e'en now
Is couched in the woodbine coverture;
Fear you not my part of the dialogue.

Hero. Then go we near her, that her ear lose nothing
Of the false sweet bait that we lay for it.——

No truly, *Ursula*, she's too disdainful,
I know her spirits are as coy and wild,
As haggards of the rock.

Urs. But are you sure
That *Benedick* loves *Beatrice* so intirely?

Hero. So says the Prince, and my new-trothed Lord.

Urs. And did they bid you tell her of it, Madam?

Hero. They did intreat me to acquaint her of it;
But I perswaded them, if they lov'd *Benedick*,
To wish him wrastle with affection,
And never to let *Beatrice* know of it.

Urs. Why did you so? doth not the gentleman
Deserve as full, as fortunate a bed,
As ever *Beatrice* shall couch upon?

Hero. O God of love! I know he doth deserve
As much as may be yielded to a man:
But nature never fram'd a woman's heart
Of prouder stuff than that of *Beatrice*.

Disdain and scorn ride sparkling in her eyes,
Mis-prizing what they look on, and her wit
Values it self so highly, that to her
All matter else seems weak; she cannot love,
Nor take no shape nor project of affection,
She is so self-indeared.

Urs. Sure I think so;
And therefore certainly it were not good
She knew his love, lest she make sport at it.

Hero. Why, you speak truth. I never yet saw man,
How wise, how noble, young, how rarely featur'd,
But she would spell him backward; if fair-fac'd,
She'd swear the gentleman should be her sister;

If

If black, why, Nature, drawing of an antick,
 Made a foul blot; if tall, a launce ill-headed;
 If low, an 'aglet' very vilely cut;
 If speaking, why, a vane blown with all winds;
 If silent, why, a block moved with none.
 So turns she every man the wrong side out,
 And never gives to truth and virtue that
 Which simpleness and merit purchaseth.

Urf. Sure, sure such carping is not commendable.

Hero. No, for to be so odd, and from all fashions,
 As *Beatrice* is, cannot be commendable.
 But who dare tell her so? if I should speak,
 She'd mock me into air; O, she would laugh me
 Out of my self, press me to death with wit.
 Therefore let *Benedick*, like covered fire,
 Consume away in sighs, waste inwardly;
 It were a bitter death to die with mocks,
 Which is as bad as 'tis to die with tickling.

Urf. Yet tell her of it; hear what she will say.

Hero. No, rather I will go to *Benedick*,
 And counsel him to fight against his passion.
 And truly I'll devise some honest slanders
 To stain my cousin with; one doth not know
 How much an ill word may impositions liking.

Urf. O, do not do your cousin such a wrong.
 She cannot be so much without true judgment,
 (Having so sweet and excellent a wit,
 As she is priz'd to have) as to refuse
 So rare a gentleman as *Benedick*.

Hero. He is the only man of *Italy*,
 Always excepted my dear *Claudio*.

Urf. I pray you, be not angry with me, Madam,
 Speaking my fancy; Signior *Benedick*,
 For shape, for bearing, argument and valour,
 Goes foremost in report through *Italy*.

Hero. Indeed he hath an excellent good name.

Urf. His excellence did earn it ere he had it.

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When are you marry'd, Madam?

Hero. Why, every day, to-morrow; come, go in,
I'll shew thee some attires, and have thy counsel
Which is the best to furnish me to-morrow. [*Madam.*

Urf. She's ta'en, I warrant you; we have caught her,

Hero. If it prove so, then loving goes by haps;
Some *Cupids* kill with arrows, some with traps. [*Exeunt.*

Beatrice advances.

Beat. What fire is in my ears? can this be true?

Stand I condemn'd for pride and scorn so much?

Contempt farewell, and maiden pride adieu!

No glory lives behind the back of such.

And, *Benedick*, love on, I will requite thee,

Taming my wild heart to thy loving hand;

If thou dost love, my kindness shall incite thee

To bind our loves up in a holy band.

For others say thou dost deserve, and I

Believe it better than reportingly. [*Exit.*

S C E N E II.

Leonato's House.

Enter Don Pedro, Claudio, Benedick, and Leonato.

Pedro. I Do but stay 'till your marriage be consummate,
and then I go toward *Arragon*.

Claud. I'll bring you thither, my Lord, if you'll vouch-
safe me.

Pedro. Nay, that would be as great a foil in the new
doss of your marriage, as to shew a child his new
coat and forbid him to wear it. I will only be bold with
Benedick for his company, for from the crown of his head
to the sole of his foot he is all mirth; he hath twice or
thrice cut *Cupid's* bow-string, and the little hangman
are not shoot at him; he hath a heart as sound as a bell,

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and

and his tongue is the clapper ; for what his heart thinks, his tongue speaks.

Bene. Gallants, I am not as I have been.

Leon. So say I ; methinks you are sadder.

Claud. I hope he is in love.

Pedro. Hang him truant, there's no true drop of blood in him, to be truly touch'd with love ; if he be sad, he wants mony.

Bene. I have the tooth-ach.

Pedro. Draw it.

Bene. Hang it.

Claud. You must hang it first, and draw it afterwards.

Pedro. What ? sigh for the tooth-ach !

Leon. Which is but a humour, or a worm.

Bene. Well, every one can master a grief but he that has it.

Claud. Yet say I he is in love.

Pedro. There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises, as to be a *Dutch* man to-day, a *French* man to-morrow ; unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it to appear he is.

Claud. If he be not in love with some woman, there is no believing old signs ; he brushes his hat a-mornings, what should that bode ?

Pedro. Hath any man seen him at the barber's ?

Claud. No, but the barber's man hath been seen with him, and the old ornament of his cheek hath already struck tennis-balls.

Leon. Indeed he looks younger than he did by the loss of a beard.

Pedro. Nay, he rubs himself with civet ; can you smell him out by that ?

Claud. That's as much as to say, the sweet youth's in love.

Pedro. The greatest note of it is his melancholy.

Claud. And when was he wont to wash his face ?

Pedro. Yea, or to paint himself ? for the which I hear what they say of him.

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Claud. Nay, but his jesting spirit, which is now crept into a lute-string, and now govern'd by stops----

Pedro. Indeed that tells a heavy tale for him. Conclude he is in love.

Claud. Nay, but I know who loves him.

Pedro. That would I know too: I warrant one that knows him not.

Claud. Yes, and his ill conditions, and in despite of all, dies for him.

Pedro. She shall be bury'd with her ^s 'heels' upwards. ^a

Bene. Yet is this no charm for the tooth-ach. Old Signior, walk aside with me, I have study'd eight or nine wise words to speak to you which these hobby-horses must not hear.

[*Exeunt Bene. and Leon.*]

Pedro. For my life, to break with him about *Beatrice*.

Claud. 'Tis even so. *Hero* and *Margaret* have by this play'd their parts with *Beatrice*, and then the two bears will not bite one another when they meet.

S C E N E III.

Enter Don John.

John. My Lord and brother, God save you.

Pedro. Good den, brother.

John. If your leisure serv'd, I would speak with you.

Pedro. In private?

John. If it please you; yet Count *Claudio* may hear, for what I would speak of concerns him.

Pedro. What's the matter?

John. Means your Lordship to be marry'd to-morrow?
[*To Claudio.*]

Pedro. You know he does.

John. I know not that, when he knows what I know.

Claud. If there be any impediment, I pray you discover it.

I i 2

John.

(a) They should be buried with their heels upwards was a proverbial saying heretofore in use and applied to those who had met with a piece of fortune very surprizing and very rare.
5 face . . . old edit. Theob. emend.

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John. You may think I love you not, let that appear hereafter, and aim better at me by that I now will manifest; for my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage; surely, suit ill spent, and labour ill bestow'd.

Pedro. Why, what's the matter?

John. I came hither to tell you, and circumstances shorten'd, (for she hath been too long a talking of) the Lady is disloyal.

Claud. Who? *Hero*?

John. Even she, *Leonato's Hero*, your *Hero*, every man's *Hero*.

Claud. Disloyal?

John. The word is too good to paint out her wickedness; I could say she were worse; think you of a worse title, and I will fit her to it: wonder not 'till further warrant; go but with me to-night, you shall see her chamber-window enter'd, even the night before her wedding-day; if you love her then, to-morrow wed her; but it would better fit your honour to change your mind.

Claud. May this be so?

Pedro. I will not think it.

John. If you dare not trust that you see, confess not that you know; if you will follow me, I will shew you enough; and when you have seen more and heard more, proceed accordingly.

Claud. If I see any thing to-night why I should not marry her to-morrow; in the congregation where I should wed, there will I shame her.

Pedro. And as I wooed for thee to obtain her, I will join with thee to disgrace her.

John. I will disparage her no farther, 'till you are my witnesses; bear it coldly but 'till night, and let the issue shew it self.

Pedro. O day untowardly turned!

Claud. O mischief strangely thwarting!

John. O plague right well prevented!

So will you say when you have seen the sequel. [Exeunt

S C E N E

S C E N E IV.

The S T R E E T.

Enter Dogberry and Verges, with the watch.

Dogb. ARE you good men and true?

Verg. Yea, or else it were pity but they should suffer salvation, body and soul.

Dogb. Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the Prince's Watch.

Verg. Well, give them their charge, neighbour *Dogberry*.

Dogb. First, who think you the most disartless man to be constable?

1 Watch. *Hugh Oatecake*, Sir, or *George Seacole*; for they can write and read.

Dogb. Come hither, neighbour *Seacole*: God hath blest you with a good name; to be a well favour'd man is the gift of fortune, but to write and read comes by nature.

2 Watch. Both which, master constable ---

Dogb. You have: I knew it would be your answer. Well, for your favour, Sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity: you are thought here to be the most senseless and fit man for the constable of the Watch, therefore bear you the lanthorn: this is your charge: you shall comprehend all vagrom men, you are to bid any man stand in the Prince's name.

2 Watch. How if he will not stand?

Dogb. Why then take no note of him, but let him go, and presently call the rest of the Watch together, and thank God you are rid of a knave.

Verg. If he will not stand when he is bidden, he is none of the Prince's subjects.

Dogb. True, and they are to meddle with none but the Prince's subjects: you shall also make no noise in the streets; for, for the Watch to babble and talk, is most tolerable, and not to be endur'd.

2 Watch. We will rather sleep than talk; we know what belongs to a Watch.

Dogb. Why, you speak like an ancient and most quiet Watchman, for I cannot see how sleeping should offend; only have a care that your bills be not stolen: well, you are to call at all the ale-houses, and bid them that are drunk get them to bed.

2 Watch. How if they will not?

Dogb. Why then let them alone 'till they are sober; if they make you not then the better answer, you may say they are not the men you took them for.

2 Watch. Well, Sir.

Dogb. If you meet a thief, you may suspect him by virtue of your office to be no true man; and for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

2 Watch. If we know him to be a thief, shall we not lay hands on him?

Dogb. Truly by your office you may; but I think they that touch pitch will be defil'd: the most peaceable way for you, if you do take a thief, is to let him shew himself what he is, and steal out of your company.

Verg. You have been always call'd a merciful man, partner.

Dogb. Truly I would not hang a dog by my will, much more a man who hath any honesty in him.

Verg. If you hear a child cry in the night, you must call to the nurse and bid her still it.

2 Watch. How if the nurse be asleep, and will not hear us?

Dogb. Why then depart in peace, and let the child wake her with crying: for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

Verg. 'Tis very true.

Dogb. This is the end of the charge: you, constable, are

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ere to present the Prince's own person; if you meet the Prince in the night, you may stay him.

Verg. Nay, birlady, that I think he cannot.

Dogb. Five shillings to one on't with any man that knows the Statues, he may stay him; marry, not without the Prince be willing: for indeed the Watch ought to offend no man; and it is an offence to stay a man against his will.

Verg. Birlady, I think it be so.

Dogb. Ha, ha, ha! well, masters, good night; an there be any matter of weight chances, call up me; keep your fellows' counsel and your own, and good night; come, neighbour.

2 Watch. Well, masters, we hear our charge; let us go sit here upon the church-bench 'till two, and then all to bed.

Dogb. One word more, honest neighbours. I pray you, watch about Signior *Leonato's* door, for the wedding being there to-morrow, there is a great coil to-night; adieu; be vigilant, I beseech you. [*Exeunt Dogb. and Verg.*]

S C E N E V.

Enter Borachio and Conrade.

Bora. What, *Conrade*!

Watch. Peace, stir not.

[*Aside.*]

Bora. *Conrade*, I say.

Conr. Here, man, I am at thy elbow.

Bora. Mafs, and my elbow itch'd, I thought there would a scab follow.

Conr. I will owe thee an answer for that, and now forward with thy tale.

Bora. Stand thee close then under this pent-house, for it drizles rain, and, I will, like a true drunkard, utter all to thee.

Watch. Some treason, masters; yet stand close.

Bora. Therefore know, I have earned of Don *John* a thousand ducats.

Conr. Is it possible that any villainy should be so dear?

Bora. Thou should'st rather ask if it were possible any villainy should be so rich? for when rich villains have need of poor ones, poor ones may make what price they will.

Conr. I wonder at it.

Bora. That shews thou art unconfirm'd; thou knowest that the fashion of a doublet, or a hat, or a cloak is nothing to a man.

Conr. Yes, it is apparel.

Bora. I mean the fashion.

Conr. Yes, the fashion is the fashion.

Bora. Tush, I may as well say the fool's the fool; but see'st thou not what a deformed thief this fashion is?

Watch. I know that *Deformed*; he has been a vile thief this seven years; he goes up and down like a gentleman: I remember his name.

Bora. Didst thou not hear some body?

Conr. No, 'twas the vane on the house.

Bora. See'st thou not, I say, what a deformed thief this fashion is, how giddily he turns about all the hot-bloods between fourteen and five and thirty, sometimes fashioning them like *Pharao's* soldiers in the reechy painting, sometimes like the God *Bel's* priests in the old church-window, sometimes like the shaven *Hercules* in the smirch'd worm-eaten tapestry, where his codpiece seems as massie as his club?

Conr. All this I see, and see that the fashion wears out more apparel than the man; but art not thou thy self giddy with the fashion, that thou hast shifted out of thy tale into telling me of the fashion?

Bora. Not so neither; but know that I have to-night wooed *Margaret*, the Lady *Hero's* gentlewoman, by the name of *Hero*; she leans me out at her mistress's chamber-window, bids me a thousand times good night — I tell this tale 'vilely' — I should first tell thee how the Prince, *Claudio*, and my master planted and plac'd, and possessed

possessed by my master Don *John*, saw far off in the orchard this amiable encounter.

Conr. And thought thy *Margaret* was *Hero*?

Bora. Two of them did, the Prince and *Claudio*, but the devil my master knew she was *Margaret*; and partly by his oaths which first possessed them, partly by the dark night which did deceive them, but chiefly by my villainy, which did confirm any slander that Don *John* had made, away went *Claudio* enraged, swore he would meet her as he was appointed next morning at the temple, and there before the whole congregation shame her with what he saw o'er night, and send her home again without a husband.

1 Watch. We charge you in the Prince's name stand.

2 Watch. Call up the right master constable, we have here recovered the most dangerous piece of lechery that ever was known in the common-wealth.

1 Watch. And one *Deformed* is one of them; I know him, he wears a lock.

Conr. Masters, masters,—

2 Watch. You'll be made bring *Deformed* forth, I warrant you.

Conr. Masters,—

1 Watch. Never speak, we charge you, let us obey you to go with us.

Bora. We are like to prove a goodly commodity, being taken up of these mens bills.

Conr. A commodity in question, I warrant you: come, we'll obey you. [Exeunt.]

SCENE

S C E N E VI.

*Leonato's House.**Enter Hero, Margaret and Ursula.*

Hero. **G**OOD *Ursula*, wake my cousin *Beatrice*, and desire her to rise.

Urs. I will, Lady.

Hero. And bid her come hither.

Urs. Well.

[*Exit.*]

Marg. Troth, I think your other rabato were better.

Hero. No, pray thee, good *Meg*, I'll wear this.

Marg. By my troth, it's not so good, and I warrant your cousin will say so.

Hero. My cousin's a fool, and thou art another. I'll wear none but this.

Marg. I like the new tire within excellently, if the hair were a thought browner; and your gown's a most rare fashion, i' faith. I saw the Dutchess of *Milan's* gown that they praise so.

Hero. O, that exceeds, they say.

Marg. By my troth, it's but a night-gown in respect of yours; cloth of gold and cuts, and lac'd with silver, set with pearls down-sleeves, side-sleeves, and skirts round, underborn with a bleuish tinsel; but for a fine, quaint, graceful and excellent fashion, yours is worth ten on't.

Hero. God give me joy to wear it, for my heart is exceeding heavy!

Marg. 'Twill be heavier soon by the weight of a man.

Hero. Fie upon thee, art not ashamed?

Marg. Of what, Lady? of speaking honourably? is not marriage honourable in a beggar? is not your Lord honourable without marriage? I think you would have me say (saving your reverence) a husband. If bad thinking do not wrest true speaking, I'll offend no body; is there any harm in the heavier for a husband? none I think,

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think, if it be the right husband, and the right wife, otherwise 'tis light and not heavy; ask my Lady Beatrice else, here she comes.

S C E N E VII.

Enter Beatrice.

Hero. Good morrow, coz,

Beat. Good morrow, sweet *Hero*.

Hero. Why, how now? do you speak in the sick tune?

Beat. I am out of all other tune, methinks.

Marg. Clap us into *Light o' love*; that goes without a burden; do you sing it, and I'll dance it.

Beat. Yes, *Light o' love* with your heels; then if your husband have stables enough, you'll look he shall lack no barns.

Marg. O illegitimate construction! I scorn that with my heels.

Beat. 'Tis almost five a clock, cousin; 'tis time you were ready: by my troth, I am exceeding ill; hey ho!

Marg. For a hawk, a horse, or a husband?

Beat. For the letter that begins them all, H.

Marg. Well, if you be not turn'd *Turk*, there's no more sailing by the star.

Beat. What means the fool, trow?

Marg. Nothing I, but God send every one their heart's desire!

Hero. These gloves the Count sent me, they are an excellent perfume.

Beat. I am stuft, cousin, I cannot smell.

Marg. A maid and stuft! there's a goodly catching of cold.

Beat. O, God help me, God help me, how long have you profest apprehension?

Marg. Ever since you left it; doth not my wit become me rarely?

Beat. It is not seen enough, you should wear it in your cap. By my troth, I am sick.

Marg.

Marg. Get you some of this distill'd *Carduus Benedictus*, and lay it to your heart; it is the only thing for a qualm.

Hero. There thou prick'st her with a thistle.

Beat. Benedictus? why *Benedictus*? you have some moral in this *Benedictus*.

Marg. Moral? no, by my troth, I have no moral meaning, I meant plain holy-thistle; you may think perchance that I think you are in love; nay, birlady, I am not such a fool to think what I list; nor I list not to think what I can, nor indeed I cannot think, if I would think my heart out with thinking, that you are in love, or that you will be in love, or that you can be in love: yet *Benedick* was such another, and now is he become a man; he swore he would never marry, and yet now in despite of his heart he eats his meat without grudging; and how you may be converted I know not, but methinks you look with your eyes as other women do.

Beat. What pace is this that thy tongue keeps?

Marg. Not a false gallop.

Enter Ursula.

Urf. Madam, withdraw; the Prince, the Count, Signior *Benedick*, Don *John*, and all the gallants of the town are come to fetch you to church.

Hero. Help to dress me, good coz, good *Meg*, good *Ursula*. [*Exeunt.*]

S C E N E VIII.

Enter Leonato, with Dogberry and Verges.

Leon. **W**HAT would you with me, honest neighbour?

Dogb. Marry, Sir, I would have some confidence with you that decerns you nearly.

Leon. Brief, I pray you, for you see 'tis a busy time with me.

Dogb.

Dogb. Marry, this it is, Sir.

Verg. Yes in truth it is, Sir.

Leon. What is it, my good friends?

Dogb. Goodman *Verges*, Sir, speaks a little of the matter, an old man, Sir, and his wits are not so blunt, as God help I would desire they were, but, in faith, as honest as the skin between his brows.

Verg. Yes, I thank God, I am as honest as any man living, that is an old man and no honefter than I.

Dogb. Comparisons are odorous, *palabras*, neighbour *Verges*.

Leon. Neighbours, you are tedious.

Dogb. It pleases your Worship to say so, but we are the poor Duke's officers; but truly for mine own part, if I were as tedious as a King, I could find in my heart to bestow it all of your Worship.

Leon. All thy tediousness on me, ha?

Dogb. Yea, and twice a thousand times more than 'tis, for I hear as good exclamation on your Worship as of any man in the city; and tho' I be but a poor man, I am glad to hear it.

Verg. And so am I.

Leon. I would fain know what you have to say.

Verg. Marry, Sir, our Watch to-night, excepting your Worship's presence, hath ta'en a couple of as arrant knaves as any in *Messina*.

Dogb. A good old man, Sir, he will be talking as they say; when the age is in, the wit is out, God help us, it is a world to see: well said, i' faith, neighbour *Verges*, well, he's a good man; an two men ride an horse, one must ride behind; an honest soul, i' faith, Sir, by my troth he is, as ever broke bread, but God is to be worship'd; all men are not alike, alas good neighbour!

Leon. Indeed, neighbour, he comes too short of you.

Dogb. Gifts that God gives.

Leon. I must leave you.

Dogb. One word, Sir; our Watch have indeed comprehended two auspicious persons, and we would have

have them this morning examin'd before your Worship.

Leon. Take their examination your self, and bring it me; I am now in great haste, as may appear unto you.

Dogb. It shall be suffigance.

Leon. Drink some wine ere you go: fare you well.

Enter a Messenger.

Mess. My Lord, they stay for you to give your daughter to her husband.

Leon. I'll wait upon them. I am ready. [*Exit Leon.*]

Dogb. Go, good partner, go get you to *Francis Seacole*, bid him bring his pen and inkhorn to the jail; we are now to examine those men.

Verg. And we must do it wisely.

Dogb. We will spare for no wit, I warrant; here's that shall drive some of them to a non-come. Only get the learned writer to set down our excommunication, and meet me at the Jail. [*Exeunt.*]



ACT IV. SCENE I.

A CHURCH.

Enter D. Pedro, D. John, Leonato, Friar, Claudio, Benedick, Hero, and Beatrice.

LEONATO.

COME, friar *Francis*, be brief, only to the plain form of marriage, and you shall recount their particular duties afterwards.

Friar. You come hither, my Lord, to marry this Lady?

Claud. No.

Leon.

Much Ado about Nothing. 495

Leon. To be marry'd to her, Friar; you come to marry her.

Friar. Lady, you come hither to be marry'd to this Count?

Hero. I do.

Friar. If either of you know any inward impediment why you should not be conjoin'd, I charge you on your souls to utter it.

Claud. Know you any, *Hero*?

Hero. None, my Lord.

Friar. Know you any, Count?

Leon. I dare make his answer, none.

Claud. O what men dare do! what men may do! what men daily do!

Bene. How now! Interjections? why then, some be of laughing, as ha, ha, he!

Claud. Stand thee by, Friar: father, by your leave. Will you with free and unconstrained soul Give me this maid your daughter?

Leon. As freely, son, as God did give her me.

Claud. And what have I to give you back, whose worth May counterpoise this rich and precious gift?

Pedro. Nothing, unless you render her again.

Claud. Sweet Prince, you learn me noble thankfulness: There, *Leonato*, take her back again;

Give not this rotten orange to your friend.

She's but the sign and semblance of her honour:

Behold how like a maid she blushes here!

O, what authority and shew of truth

Can cunning sin cover it self withal!

Comes not that blood, as modest evidence,

To witness simple virtue? would you not swear,

All you that see her, that she were a maid,

By these exterior shews? but she is none:

She knows the heat of a luxurious bed;

Her blush is guiltiness not modesty.

Leon. What do you mean, my Lord?

Claud. Not to be marry'd,

Not

Leon.

Not knit my soul to an approved Wanton.

Leon. Dear my Lord, if you in your own 'approof'
Have vanquish'd the resistance of her youth,
And made defeat of her virginity——

Claud. I know what you would say: if I have known her,
You'll say, she did embrace me as a husband,
And so extenuate the forehead sin.

No, *Leonato*,

I never tempted her with word too large;
But, as a brother to his sister, shew'd
Bashful sincerity, and comely love.

Hero. And seem'd I ever otherwise to you?

Claud. Out on thy seeming! I will write against it;
You seem'd to me as *Dian* in her orb,
As chaste as is the bud ere it be blown:
But you are more intemperate in your blood
Than *Venus*, or those pamper'd animals
That rage in savage sensuality.

Hero. Is my Lord well, that he doth speak so wide?

Leon. Sweet Prince, why speak not you?

Pedro. What should I speak?

I stand dishonour'd, that have gone about
To link my dear friend to a common Stale.

Leon. Are these things spoken, or do I but dream?

John. Sir, they are spoken, and these things are true.

Bene. This looks not like a nuptial.

Hero. True! O God!

Claud. *Leonato*, stand I here?

Is this the Prince? Is this the Prince's brother?

Is this face *Hero's*? are our eyes our own?

Leon. All this is so; but what of this, my Lord?

Claud. Let me but move one question to your daughter,
And by that fatherly and kindly power
That you have in her, bid her answer truly.

Leon. I charge thee do so, as thou art my child.

Hero. O God defend me, how am I beset!
What kind of catechizing call you this?

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Leon. To make you answer truly to your name.

Hero. Is it not *Hero*? who can blot that name
With any just reproach?

Claud. Marry, that can *Hero*;
Hero her self can blot out *Hero's* virtue.

What man was he talk'd with you yesternight
Out at your window betwixt twelve and one?
Now if you are a maid answer to this.

Hero. I talk'd with no man at that hour, my Lord.

Pedro. Why then you are no maiden. *Leonato*,
I am sorry you must hear; upon mine honour,
My self, my brother, and this grieved Count
Did see her, hear her, at that hour last night
Talk with a ruffian at her chamber-window,
Who hath, indeed like 'an illiberal' villain,
Confess'd the vile encounters they have had
A thousand times in secret.

John. 'Fie, they are
Not to be nam'd, my Lord, not to be spoken of;
There is not chastity enough in language,
Without offence, to utter them: thus, pretty Lady,
I am sorry for thy much misgovernment.

Claud. O *Hero*! what a *Hero* hadst thou been,
If half thy outward graces had been plac'd
About the thoughts and counsels of thy heart!
But fare thee well, most foul, most fair! farewell,
Thou pure impiety, and impious purity!
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm,
And never shall it more be gracious.

Leon. Hath no man's dagger here a point for me?
[*Hero swoons.*]

Beat. Why, how now, cousin, wherefore sink you down?

John. Come, let us go; these things come thus to light
Smother her spirits up.

[*Exeunt D. Pedro, D. John and Claud.*]

VOL. I.

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SCENE

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9 Fie, fie, they

S C E N E II.

Bene. How doth the Lady?

Beat. Dead I think; help, uncle.

Hero! why, *Hero!* uncle! Signior *Benedick!* Friar!

Leon. O fate! take not away thy heavy hand;

Death is the fairest cover for her shame,

That may be wish'd for.

Beat. How now, cousin *Hero*?

Friar. Have comfort, Lady.

Leon. Dost thou look up?

Friar. Yea, wherefore should she not?

Leon. Wherefore? why doth not every earthly thing

Cry shame upon her? could she here deny

The story that is printed in her blood?

Do not live, *Hero*, do not ope thine eyes:

For did I think thou wouldst not quickly die,

Thought I thy spirits were stronger than thy shames.

My self would on the rereward of reproaches

Strike at thy life. Griev'd I, I had but one?

Chid I for that at frugal nature's 'hand?

I've one too much by thee. Why had I one?

Why ever wast thou lovely in my eyes?

Why had not I, with charitable hand,

Took up a beggar's issue at my gates?

Who smeered thus, and mir'd with infamy,

I might have said, no part of it is mine.

This shame derives it self from unknown loins:

But mine, and mine I lov'd, and mine I prais'd,

And mine that I was proud on, mine so much,

That I my self was to my self not mine,

Valuing of her; why, she, Oh! she is fall'n

Into a pit of ink, that the wide sea

Hath drops too few to wash her clean again,

And salt too little which may season give

To her foul tainted flesh.

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Bene. Sir, Sir, be patient;
For my part, I am so attir'd in wonder,
I know not what to say.

Beat. O, on my soul, my cousin is bely'd.

Bene. Lady, were you her bedfellow last night?

Beat. No truly, not; altho' until last night
I have this twelvemonth been her bedfellow.

Leon. Confirm'd, confirm'd! O, that is stronger made,
Which was before barr'd up with ribs of iron.
Would the Prince lie? and *Claudio* would he lie,
Who lov'd her so, that speaking of her foulness,
Wash'd it with tears? hence from her, let her die.

Friar. Hear me a little,
For I have only been silent so long,
And given way unto this course of fortune,
By noting of the lady. I have mark'd
A thousand blushing apparitions
To start into her face, a thousand innocent shames
In angel whiteness bear away those blushes,
And in her eye there hath appear'd a fire
To burn the errors that these Princes hold
Against her maiden truth. Call me a fool,
Trust not my reading, nor my observation,
Which with experimental seal doth warrant
The tenour of my book; trust not my age,
My reverence, calling, nor divinity,
If this sweet Lady lye not guiltless here
Under some biting error.

Leon. ^a 'It cannot be;
Thou seest that all the grace that she hath left,
Is, that she will not add to her damnation
A sin of perjury; she not denies it:
Why seek'st thou then to cover with excuse
That which appears in proper nakedness?

Friar. Lady, what man is he you are accus'd of?

Hero. They know that do accuse me, I know none:
If I know more of any man alive

Bene

K k 2

Than

^a Friar it cannot be;

Than that which maiden modesty doth warrant,
 Let all my sins lack mercy! O my father,
 Prove you that any man with me convers'd
 At hours unmeet, or that I yesternight
 Maintain'd the change of words with any creature,
 Refuse me, hate me, torture me to death.

Friar. There is some strange misprision in the Princes.

Bene. Two of them have the very bent of honour,
 And if their wisdoms be mis-led in this,
 The practice of it lives in *John* the bastard,
 Whose spirits toil in frame of villainies.

Leon. I know not: if they speak but truth of her,
 These hands shall tear her; if they wrong her honour,
 The proudest of them shall well hear of it.
 Time hath not yet so dry'd this blood of mine,
 Nor age so eat up my invention,
 Nor fortune made such havock of my means,
 Nor my bad life 'rest me so much of friends,
 But they shall find awak'd in such a kind,
 Both strength of limb, and policy of mind,
 Ability in means, and choice of friends,
 To quit me of them thoroughly.

Friar. Pause a while,
 And let my counsel sway you in this case.
 Your daughter here the 'Princes' left for dead;
 Let her a while be secretly kept in,
 And publish it that she is dead indeed:
 Maintain a mourning ostentation,
 And on your family's old monument
 Hang mournful Epitaphs, and do all rites
 That appertain unto a burial.

Leon. What shall become of this? what will this do?

Friar. Marry, this well carry'd, shall on her behalf
 Change slander to remorse; that is some good:
 But not for that dream I on this strange course,
 But on this travel look for greater birth:
 She dying, as it must be so maintain'd,

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Upon the instant that she was accus'd,
 Shall be lamented, pity'd, and excus'd,
 Of every hearer: for it so falls out,
 That what we have we prize not to the worth,
 Whiles we enjoy it; but being lack'd and lost,
 Why then we rack the value, then we find
 The virtue that possession would not shew us
 Whilst it was ours; so will it fare with *Claudio*:
 When he shall hear she dy'd upon his words,
 Th' idea of her love shall sweetly creep
 Into his study of imagination,
 And every lovely organ of her life
 Shall come apparel'd in more precious habit;
 More moving, delicate, and full of life,
 Into the eye and prospect of his soul,
 Than when she liv'd indeed. Then shall he mourn,
 If ever love had interest in his liver,
 And wish he had not so accused her;
 No, tho' he thought his accusation true:
 Let this be so, and doubt not but success
 Will fashion the event in better shape
 Than I can lay it down in likelihood.
 But if all aim but this be levell'd false,
 The supposition of the lady's death
 Will quench the wonder of her infamy.
 And if it sort not well, you may conceal her,
 As best befits her wounded reputation,
 In some reclusive and religious life,
 Out of all eyes, tongues, minds, and injuries.

Bene. Signior *Leonato*, let the Friar advise you:
 And tho' you know my inwardness and love
 Is very much unto the Prince and *Claudio*,
 Yet, by mine honour, I will deal in this
 As secretly and justly, as your soul
 Should with your body.

Leon. Being that I flow
 † 'In grief, alas! the smallest twine may lead me.

K k 3

Friar.

4 In grief, the smallest

Upon

Friar. 'Tis well consented, presently away,
 For to strange fores, strangely they strain the cure,
 Come, Lady, die to live; this wedding-day
 Perhaps is but prolong'd: have patience and endure.
 [*Exeunt.*]

S C E N E III.

Manent Benedick and Beatrice.

Bene. Lady *Beatrice*, have you wept all this while?

Beat. Yea, and I will weep a while longer.

Bene. I will not desire that.

Beat. You have no reason, I do it freely.

Bene. Surely I do believe your fair cousin is wrong'd.

Beat. Ah, how much might the man deserve of me that
 would right her!

Bene. Is there any way to shew such friendship?

Beat. A very even way, but no such friend.

Bene. May a man do it?

Beat. It is a man's office, but not yours.

Bene. I do love nothing in the world so well as you; is
 not that strange?

Beat. As strange as the thing I know not; it were as
 possible for me to say, I loved nothing so well as you; but
 believe me not; and yet I lie not; I confess nothing, nor
 I deny nothing. I am sorry for my cousin.

Bene. By my sword, *Beatrice*, thou lov'st me.

Beat. Do not swear by it and eat it.

Bene. I will swear by it that you love me; and I will
 make him eat it that says I love not you.

Beat. Will you not eat your word?

Bene. With no sauce that can be devis'd to it; I pro-
 test I love thee.

Beat. Why then God forgive me.

Bene. What offence, sweet *Beatrice*?

Beat. You have stay'd me in a happy hour; I was
 about to protest I lov'd you.

Bene.

Bene. And do it with all thy heart.

Beat. I love you with so much of my heart, that none is left to protest.

Bene. Come, bid me do any thing for thee.

Beat. Kill *Claudio*.

Bene. Ha! not for the wide world.

Beat. You kill me to deny; farewell.

Bene. Tarry, sweet *Beatrice*.

Beat. I am gone, tho' I am here; there is no love in you; nay, I pray you, let me go.

Bene. *Beatrice!*

Beat. In faith, I will go.

Bene. We'll be friends first.

Beat. You dare easier be friends with me, than fight with mine enemy.

Bene. Is *Claudio* thine enemy?

Beat. Is he not approved in the height a villain, that hath slander'd, scorn'd, dishonour'd my kinswoman? O that I were a man! what, bear her in hand until they come to take hands, and then with publick accusation, uncover'd slander, unmitigated rancour — O God, that I were a man! I would eat his heart in the marketplace.

Bene. Hear me, *Beatrice*.

Beat. Talk with a man out at a window? — a proper saying!

Bene. Nay but, *Beatrice!*

Beat. Sweet *Hero!* she is wrong'd, she is slander'd, she is undone.

Bene. But —

Beat. Princes and Counts! surely a princely testimony, a goodly count-comfect, a sweet gallant surely! O that I were a man for his sake! or that I had any friend would be a man for my sake! but manhood is melted into courtesies, valour into compliment, and men are only turn'd into 'tongues, and trim ones too; he is now as valiant

K k 4

as

5 tongue,

as *Hercules*, that only tells a lie, and swears it; I cannot be a man with wishing, therefore I will die a woman with grieving.

Bene. Tarry, good *Beatrice*; by this hand, I love thee.

Beat. Use it for my love some other way than swearing by it.

Bene. Think you in your soul the Count *Claudio* hath wrong'd *Hero*?

Beat. Yea, as sure as I have a thought or a soul.

Bene. Enough, I am engag'd, I will challenge him. I will kiss your hand, and so leave you; by this hand, *Claudio* shall render me dear account; as you hear of me, so think of me; go comfort your cousin, I must say she is dead, and so farewell, [Exeunt.

S C E N E IV.

A Prison.

Enter Dogberry, Verges, Borachio, Conrade, the Town-Clerk and Sexton in Gowns.

To. Cl. **I**S our whole dissembly appear'd?

Dogb. O, a stool and cushion for the Sexton!

Sexton. Which be the malefactors?

Verg. Marry, that am I and my partner.

Dogb. Nay, that's certain, we have the exhibition to examine.

Sexton. But which are the offenders that are to be examined? let them come before master Constable.

To. Cl. Yea marry, let them come before me; what is your name, friend?

Bora. *Borachio.*

To. Cl. Pray write down *Borachio*. Yours, Sirrah?

Conr. I am a gentleman, Sir, and my name is *Conrade*.

To. Cl.

To. Cl. Write down master gentleman *Conrade*; masters, do you serve God?

Botb. Yea, Sir, we hope.

To. Cl. Write down that they hope they serve God; and write God first; for God defend but God should go before such villains. ——— Masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly; how answer you for yourselves?

Conr. Marry, Sir, we say we are none.

To. Cl. A marvellous witty fellow I assure you, but I will go about with him. Come you hither, Sirrah, a word in your ear, Sir; I say to you, it is thought you are false knaves.

Bora. Sir, I say to you, we are none.

To. Cl. Well, stand aside; 'fore God they are both in a tale; have you writ down that they are none?

Sexton. Master Town-clerk, you go not the way to examine, you must call the Watch that are their accusers.

To. Cl. Yea marry, that's the 'deftest' way, let the Watch come forth; masters, I charge you in the Prince's name accuse these men.

Enter Watchmen.

1 *Watch.* This man said, Sir, that Don *John* the Prince's brother was a villain.

To. Cl. Write down, Prince *John* a villain; why, this is flat perjury, to call a Prince's brother villain.

Bora, Master Town-clerk!

To. Cl. Pray thee, fellow, peace; I do not like thy look, I promise thee.

Sexton. What heard you him say else?

2 *Watch.* Marry, that he had receiv'd a thousand ducats of Don *John*, for accusing the Lady *Hero* wrongfully.

To. Cl. Flat burglary, as ever was committed.

Dogb.

Dogb. Yea, by th' Mafs, that it is.

Sexton. What else, fellow?

1 Watch. And that Count *Claudio* did mean, upon his words, to disgrace *Hero* before the whole assembly, and not marry her.

To Cl. O villain! thou wilt be condemn'd into everlasting redemption for this.

Sexton. What else?

2 Watch. This is all.

Sexton. And this is more, masters, than you can deny. Prince *John* is this morning secretly stol'n away: *Hero* was in this manner accus'd, in this very manner refus'd, and upon the grief of this suddenly dy'd. Master Constable, let these men be bound and brought to *Leonato*: I will go before, and shew him their examination. [*Exit.*

Dogb. Come, let them be opinion'd.

Conr. Let 'us be in the hands of *Coxcomb*.

Dogb. God's my life, where's the Sexton? let him write down the Prince's officer *Coxcomb*: come, bind them; thou naughty varlet!

Conr. Away! you are an afs, you are an afs.

Dogb. Dost thou not suspect my place? dost thou not suspect my years? O that he were here to write me down an afs! but, masters, remember that I am an afs, though it be not written down, yet forget not that I am an afs; no, thou villain, thou art full of piety, as shall be prov'd upon thee by good witness; I am a wise fellow, and which is more, an officer; and which is more, an householder; and which is more, as pretty a piece of flesh as any in *Messina*, and one that knows the law, go to, and a rich fellow enough, go to, and a fellow that hath had losses, and one that hath two gowns, and every thing handsome about him; bring him away; O that I had been writ down an afs! [*Exeunt.*

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A C T V. S C E N E I.

Before Leonato's House.

Enter Leonato and Antonio.

A N T O N I O.

I F you go on thus, you will kill your self,
And 'tis not wisdom thus to second grief
Against your self.

Leon. I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve; give not me counsel,
Nor let no comforter delight mine ear,
But such a one whose wrongs do suite with mine;
Bring me a father that so lov'd his child,
Whose joy of her is overwhelm'd like mine,
And bid him ⁸ 'speak to me of patience;
Measure his woe the length and breadth of mine,
And let it answer every strain for strain:
As thus for thus, and such a grief for such,
In every lineament, branch, shape and form;
If such a one will smile and stroke his beard,
And sorrow ⁹ 'waive, cry hem, when he should groan,
Patch grief with proverbs, make misfortune drunk
With candle-wasters; bring him yet to me,
And I of him will gather patience.
But there is no such man; for, brother, men
Can counsel, and give comfort to that grief
Which they themselves not feel; but tasting it,
Their counsel turns to passion, which before
Would give preceptual medicine to rage,

Better

⁸ speak of patience;

⁹ wage,

Fetter strong madnes in a silken thread,
 Charm ach with air, and agony with words.
 No, no, 'tis all mens office to speak patience
 To those that wring under the load of sorrow;
 But no man's virtue nor sufficiency
 To be so moral, when he shall endure
 The like himself; therefore give me no counsel,
 My griefs cry louder than advertisement.

Ant. Therein do men from children nothing differ.

Leon. I pray thee, peace; I will be flesh and blood;
 For there was never yet philosopher,
 That could endure the tooth-ach patiently;
 However they have writ the style of Gods,
 And made a pish at chance and sufferance.

Ant. Yet bend not all the harm upon your self.
 Make those that do offend you suffer too.

Leon. There thou speak'st reason; nay, I will do so.
 My soul doth tell me *Hero* is bely'd,
 And that shall *Claudio* know, so shall the Prince,
 And all of them that thus dishonour her.

S C E N E II.

Enter Don Pedro and Claudio.

Ant. Here comes the Prince and *Claudio* hastily,

Pedro. Good den, good den.

Claud. Good day to both of you.

Leon. Hear you, my Lords?

Pedro. We have some haste, *Leonato*. [Lord:

Leon. Some haste, my Lord! well, fare you well, my
 Are you so hasty now? well, all is one.

Pedro. Nay, do not quarrel with us, good old man.

Ant. If he could right himself with quarrelling,
 Some of us would lye low.

Claud. Who 'wrongeth' him?

Leon. Marry, thou dost wrong me, thou dissembler thou!
 Nay, never lay thy hand upon thy sword,

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Claud.

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Leon.

Ant.

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I fear thee not.

Claud. Marry, beshrew my hand,
If it should give your age such cause of fear ;
In faith, my hand meant nothing to my sword.

Leon. Tush, tush, man, never fleer and jest at me ;
I speak not like a dotard nor a fool,
As under privilege of age to brag
What I have done being young, or what would do,
Were I not old: know, *Claudio*, to thy head,
Thou hast so wrong'd my innocent child and me,
That I am forc'd to lay my reverence by,
And with grey hairs and bruise of many days
Do challenge thee to tryal of a man ;
I say, thou hast bely'd my innocent child,
Thy slander hath gone through and through her heart,
And she lyes bury'd with her ancestors,
O, in a tomb where never scandal slept,
Save this of hers, fram'd by thy villainy !

Claud. My villainy ?

Leon. Thine, *Claudio*, thine I say.

Pedro. You say not right, old man.

Leon. My Lord, my Lord,
I'll prove it on his body if he dare ;
Despight of his nice fence and his active practice,
His *May* of youth, and bloom of lustyhood.

Claud. Away, I will not have to do with you. [child ;

Leon. Canst thou so daffe me? thou hast kill'd my
If thou kill'st me, boy, thou shalt kill a man.

Ant. He shall kill two of us, and men indeed ;
But that's no matter, let him kill one first ;
Win me and wear me, let him answer me ;
Come, follow me, boy, come, boy, follow me,
Sir boy, I'll whip you from your foining fence ;
Nay, as I am a gentleman, I will.

Leon. Brother !

Ant. Content your self; God knows I lov'd my neice.
And she is dead, slander'd to death by villains,
That dare as well answer a man indeed,

As

As I dare take a serpent by the tongue.

Boys, apes, ² 'jacks, braggarts, milkfops!

Leon. Brother *Anthony*!

Ant. Hold you content; what, man? I know them, yea,
And what they weigh, even to the utmost scruple:
Scambling, out-facing, fashion-mongring boys,
That lie, and cog, and flout, deprave and slander,
Go antickly, and show an outward hideousness,
And speak off half a dozen dangerous words,
How they might hurt their enemies if they durst;
And this is all.

Leon. But, brother *Anthony*!

Ant. Come, 'tis no matter,
Do not you meddle, let me deal in this.

Pedro. Gentlemen both, we will not ³ 'rack' your patience.
My heart is sorry for your daughter's death;
But, on my honour, she was charg'd with nothing
But what was true, and very full of proof.

Leon. My Lord, my Lord ---

Pedro. I will not hear you.

Leon. No!

Come, brother, away, I will be heard.

Ant. And shall,

Or some of us will smart for it. [*Exeunt ambo.*]

S C E N E III.

Enter Benedick.

Pedro. See, see, here comes the man we went to seek.

Claud. Now, Signior, what news?

Bene. Good day, my Lord.

Pedro. Welcome, Signior; you are almost come to part
almost a fray.

Claud. We had like to have had our two noses snapt off
with two old men without teeth.

Pedro. *Leonato* and his brother; what think'st thou?

² braggarts, jacks, milkfops!

³ wake

had we fought, I doubt we should have been too young for them.

Bene. In a false quarrel there is no true valour: I came to seek you both.

Claud. We have been up and down to seek thee; for we are high proof melancholy, and would fain have it beaten away: wilt thou use thy wit?

Bene. It is in my scabbard; shall I draw it?

Pedro. Dost thou wear thy wit by thy side?

Claud. Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels; draw to pleasure us.

Pedro. As I am an honest man he looks pale: art thou sick or angry?

Claud. What! courage, man: what tho' care kill'd a cat, thou hast mettle enough in thee to kill care.

Bene. Sir, I shall meet your wit in the career, if you charge it against me. I pray you, chuse another subject.

Claud. Nay, then give him another staff; this last was broke cross.

Pedro. By this light, he charges more and more: I think he be angry indeed.

Claud. If he be, he knows how to turn his girdle.

Bene. Shall I speak a word in your ear?

Claud. God blefs me from a challenge!

Bene. You are a villain; I jest not. I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardise. You have kill'd a sweet Lady, and her death shall fall heavy on you. Let me hear from you.

Claud. Well, I will meet you, so I may have good cheer.

Pedro. What, a feast?

Claud. I' faith, I thank him, he hath bid me to a calves-head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too?

Bene. Sir, your wit ambles well, it goes easily.

Pedro. I'll tell thee how *Beatrice* prais'd thy wit the other day:

day: I said thou hadst a fine wit; right, says she, a fine little one; no, said I, a great wit; just, said she, a great gross one; nay, said I, a good wit; just, said she, it hurts no body; nay, said I, the gentleman is wise; certain, said she, a wise gentleman; nay, said I, he hath the tongues; that I believe, said she, for he swore a thing to me on *Monday* night which he forswore on *Tuesday* morning; there's a double tongue, there's two tongues. Thus did she an hour together trans-shape thy particular virtues, yet at last she concluded with a sigh, thou wast the properest man in *Italy*.

Claud. For the which she wept heartily, and said she car'd not.

Pedro. Yea, that she did; but yet for all that, an if she did not hate him deadly, she would love him dearly; the old man's daughter told us all.

Claud. All, all; and moreover, *God saw him when he was hid in the garden*.

Pedro. But when shall we set the salvage bull's horns on the sensible *Benedick's* head?

Claud. Yea, and text underneath, *Here dwells Benedick the married man*.

Bene. Fare you well, boy, you know my mind; I will leave you now to your gossip-like humour; you break jests as braggarts do their blades, which, God be thank'd, hurt not. My Lord, for your many courtesies I thank you; I must discontinue your company; your brother the bastard is fled from *Messina*; you have among you killed a sweet and innocent lady. For my Lord lack-beard there, he and I shall meet, and 'till then peace be with him!

[*Exit Benedick.*]

Pedro. He is in earnest.

Claud. In most profound earnest, and, I'll warrant you, for the love of *Beatrice*.

Pedro. And hath challeng'd thee?

Claud. Most sincerely.

Pedro. What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit?

Claud.

Claud.
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Claud. He is then a giant to an ape, but then is an ape
a doctor to such a man.

Pedro. But soft you, let me see, pluck up my heart and
be sad; did he not say my brother was fled?

S C E N E IV.

*Enter Dogberry, Verges, Conrade and Borachio
guarded.*

Dogb. Come you, Sir, if justice cannot tame you, she
shall ne'er weigh more reasons in her balance; nay, if you
be a cursing hypocrite once, you must be look'd to.

Pedro. How now, two of my brother's men bound?
Borachio one!

Claud. Harken after their offence, my Lord.

Pedro. Officers, what offence have these men done?

Dogb. Marry, Sir, they have committed false report,
moreover they have spoken untruths; secondarily, they
are slanders; sixth and lastly, they have bely'd a Lady;
thirdly, they have verifi'd unjust things; and to conclude,
they are lying knaves.

Pedro. First, I ask thee what they have done; thirdly,
I ask thee what's their offence; sixth and lastly, why they
are committed; and to conclude, what you lay to their
charge?

Claud. Rightly reason'd, and in his own division; and
by my troth, there's one meaning well suited.

Pedro. Whom have you offended, masters, that you
are thus bound to your answer? This learned Constable is
too cunning to be understood. What's your offence?

Bora. Sweet Prince, let me go no further to mine an-
swer; do you hear me, and let this Count kill me: I have
deceiv'd even your very eyes; what your wisdoms could not
discover, these shallow fools have brought to light, who in
the night overheard me confessing to this man, how Don
John your brother incens'd me to slander the Lady Hero,

how you were brought into the orchard, and saw me court *Margaret* in *Hero's* garments, how you disgrac'd her when you should marry her; my villainy they have upon record, which I had rather seal with my death, than repeat over to my shame; the Lady is dead upon mine and my master's false accusation; and briefly, I desire nothing but the reward of a villain.

Pedro. Runs not this speech like iron through your blood?

Claud. I have drunk poison while he utter'd it.

Pedro. But did my brother set thee on to this?

Bora. ⁴Yea, paid me richly for the practice of it.

Pedro. He is compos'd and fram'd of treachery, And fled he is upon this villainy.

Claud. Sweet *Hero!* now thy image doth appear In the rare semblance that I lov'd it first.

Dagb. Come, bring away the plaintiffs, by this time our sexton hath reform'd Signior *Leonato* of the matter; and, masters, do not forget to specifie, when time and place shall serve, that I am an ass.

Verg. Here, here comes master Signior *Leonato*, and the sexton too.

S C E N E V.

Enter Leonato, and Sexton.

Leon. Which is the villain? let me see his eyes, That when I note another man like him, I may avoid him; which of these is he?

Bora. If you would know your wronger, look on me.

Leon. Art thou, art thou the slave that with thy breath Hast kill'd mine innocent child?

Bora. ⁵'Even I alone.

Leon. No, not so, villain, thou bely'st thy self; Here stand a pair of honourable men,

⁴ Yea, and paid

⁵ Yea, even

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A third is fled, that had a hand in it:
I thank you, Princes, for my daughter's death;
Record it with your high and worthy deeds,
'Twas bravely done, if you bethink you of it.

Claud. I know not how to pray your patience,
Yet I must speak: chuse your revenge your self,
'Expose' me to what penance your invention
Can lay upon my sin; yet sinn'd I not,
But in mistaking.

Pedro. By my soul, nor I;
And yet to satisfy this good old man,
I would bend under any heavy weight
That he'll enjoyn me to.

Leon. You cannot bid my daughter live again,
That were impossible; but I pray you both,
Possess the people in *Messina* here
How innocent she dy'd; and if your love
Can labour ought in sad invention,
Hang her an epitaph upon her tomb,
And sing it to her bones, sing it to-night:
To-morrow morning come you to my house,
And since you could not be my son-in-law,
Be yet my nephew; my brother hath a daughter
Almost the copy of my child that's dead,
And she alone is heir to both of us,
Give her the right you should have given her cousin,
And so dies my revenge.

Claud. O noble Sir!
Your over-kindness doth wring tears from me:
I do embrace your offer, and dispose
For henceforth of poor *Claudio*.

Leon. To-morrow then I will expect your coming,
To-night I take my leave. This naughty man
Shall face to face be brought to *Margaret*,
Who, I believe, was pack'd in all this wrong,
Hir'd to it by your brother.

L 1 2

Bora.

Bora. No, by my soul, she was not;
Nor knew not what she did when she spoke to me.
But always hath been just and virtuous,
In any thing that I do know by her.

Dogb. Moreover, Sir, which indeed is not under white
and black, this plaintiff here, the offender, did call me
ass; I beseech you, let it be remembered in his punishment;
and also the Watch heard them talk of one *Deformed*: they
say he wears a key in his ear, and a lock hanging by it,
and borrows money in God's name, the which he hath us'd
so long, and never paid, that now men grow hard-hearted,
and will lend nothing for God's sake. Pray you examine
him upon that point.

Leon. I thank thee for thy care and honest pains.

Dogb. Your worship speaks like a most thankful and
reverend youth; and I praise God for you.

Leon. There's for thy pains.

Dogb. God save the foundation!

Leon. Go, I discharge thee of thy prisoner; and I thank
thee.

Dogb. I leave an errant knave with your Worship, which
I beseech your Worship to correct your self, for the exam-
ple of others. God keep your Worship; I wish your
Worship well: God restore you to health; I humbly give
you leave to depart; and if a merry meeting may be
wish'd, God prohibit it. Come, neighbour. [*Exeunt.*

Leon. Until to-morrow morning, Lords, farewell.

Ant. Farewel, my Lords, we look for you to-morrow.

Pedro. We will not fail.

Claud. To-night I'll mourn with *Hero*.

Leon. Bring you these fellows on, we'll talk with *Mar-*
garet, How her acquaintance grew with this lewd fellow.
[*Exeunt severally.*

SCENE

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S C E N E VI.

Leonato's House.

Enter Benedick and Margaret.

Bene. PRAY thee, sweet mistress *Margaret*, deserve well at my hands, by helping me to the speech of *Beatrice*.

Marg. Will you then write me a sonnet in praise of my beauty?

Bene. In so high a style, *Margaret*, that no man living shall come over it; for in most comely truth thou deservest it.

Marg. To have no man come over me? why, shall I always keep 'above' stairs?

Bene. Thy wit is as quick as the greyhound's mouth, it catches.

Marg. And yours as blunt as the fencer's foils, which hit, but hurt not.

Bene. A most manly wit, *Margaret*, it will not hurt a woman; and so, I pray thee, call *Beatrice*; I give thee the bucklers.

Marg. Give us the swords, we have bucklers of our own.

Bene. If you use them, *Margaret*, you must put in the pikes with a vice, and they are dangerous weapons for maids.

Marg. Well, I will call *Beatrice* to you, who, I think, hath legs.

[Exit Margaret.]

Bene. And therefore will come. [Sings.] *The God of love that sits above, and knows me, and knows me, how pitiful I deserve, I mean in singing; but in loving, Leander the good swimmer, Troilus the first employer of pandars, and a whole book full of these quondam carpet-mongers*

L 1 3

whose

7 below . . . old edit. Theob. emend.

whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turn'd over and over, as my poor self in love; marry, I cannot shew it in rhyme; I have try'd, I can find out no rhyme to *lady* but *baby*, an ^s 'innocent' rhyme; for *scorn*, *born*, a hard rhyme; for *school*, *fool*, a babbling rhyme; very ominous endings; no, I was not born under a rhiming planet, for I cannot woo in festival terms.

S C E N E VII.

Enter Beatrice.

Sweet *Beatrice*, would'st thou come when I call thee?

Beat. Yea, Signior, and depart when you bid me.

Bene. O, stay but 'till then.

Beat. Then is spoken; fare you well now; and yet ere I go, let me go with that I came for; which is, with knowing what hath past between you and *Claudio*.

Bene. Only foul words, and thereupon I will kiss thee.

Beat. Foul words are but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unkissed.

Bene. Thou hast frightened the word out of its right sense, so forcible is thy wit; but I must tell thee plainly, *Claudio* undergoes my challenge, and either I must shortly hear from him or I will subscribe him a coward; and I pray thee now tell me, for which of my bad parts didst thou first fall in love with me?

Beat. For them altogether, which maintain'd so polittick a state of evil, that they will not admit any good part to intermingle with them; but for which of my good parts did you first suffer love for me?

Bene. Suffer love! a good epithet; I do suffer love indeed, for I love thee against my will.

Beat.

Beat. In spight of your heart, I think; alas poor heart, if you spight it for my sake, I will spight it for yours, for I will never love that which my friend hates.

Bene. Thou and I are too wise to woo peaceably.

Beat. It appears not in 'that' confession; there's not one wise man among twenty that will praise himself.

Bene. An old, an old instance, *Beatrice*, that liv'd in the time of good neighbours; if a man do not erect in this age his own tomb ere he dies, he shall live no longer in monuments, than the bells ring, and the widow weeps.

Beat. And how long is that, think you?

Bene. 'Why,' an hour in clamour, and a quarter in rheum; therefore it is most expedient for the wise, if Don worm (his conscience) find no impediment to the contrary, to be the trumpet of his own virtues, as I am to my self; so much for praising my self; who I my self will bear witness is praise-worthy; and now tell me how doth your cousin?

Beat. Very ill.

Bene. And how do you?

Beat. Very ill too.

Enter Urfula.

Bene. Serve God, love me and mend; there will I leave you too, for here comes one in haste.

Urf. Madam, you must come to your uncle; yonder's old coil at home; it is proved my Lady *Hero* has been falsely accus'd, the Prince and *Claudio* mightily abus'd, and Don *John* is the author of all, who is fled and gone: will you come presently?

Beat. Will you go hear this news, Signior?

Bene. I will live in thy heart, die in thy lap, and be bury'd in thy eyes; and moreover I will go with thee to thy uncle.

[*Exeunt.*]

9 this

1 Question? why

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SCENE

S C E N E V I I I.

A C H U R C H.

*Enter Don Pedro, Claudio, and Attendants with
tapers.*

Claud. IS this the monument of *Leonato*?

Atten. It is, my Lord.

E P I T A P H.

Done to death by slanderous tongues,

Was the Hero that here lyes:

Death, in guerdon of her wrongs,

Gives her fame which never dies.

So the life that dy'd with shame,

Lives in death with glorious fame.

Hang thou there upon the tomb,

Praising her when I am dumb.

Claud. Now musick sound, and sing your solemn
hymn.

S O N G.

Pardon, Goddess of the night,

Those that slew thy virgin knight;

For the which with songs of woe,

Round about her tomb they go.

Midnight

² 'Midnight, thou assist' our moan,

³ 'Help us thou to sigh and groan

Heavily, heavily.

⁴ 'Graves, oh, yawn' and yield your dead!

⁵ 'Until death' be uttered,

Heavily, heavily!

Claud. Now unto thy bones good night!

Yearly will I do this rite.

Pedro. Good morrow, masters, put your torches out,

The wolves have prey'd; and look the gentle day,

Before the wheels of *Phœbus*, round about

Dapples the drowsie east with spots of grey.

Thanks to you all, and leave us; fare you well.

Claud. Good morrow, masters; each his several way.

Pedro. Come, let us hence, and put on other weeds,
And then to *Leonato's* we will go.

Claud. And *Hymen* now with luckier issue ⁶ 'speed's'
Than this, for ⁷ 'which' we render'd up this woe!

[*Exeunt.*]

² Midnight, assist.

³ Help us to

⁴ Graves, yawn,

⁵ 'Till death

⁶ speeds, . . . old edit. *Thirl. emend.*

⁷ whom

SCENE

S C E N E IX.

LEONATO'S House.

Enter Leonato, Benedick, Margaret, Urfula, Antonio, Friar, and Hero.

Friar. DID I not tell you she was innocent?

Leon. So are the Prince and Claudio who accus'd her,

Upon the error that you heard debated.

But *Margaret* was in some fault for this;

Although against her will as it appears,

In the true course of all the question.

Ant. Well, I am glad that all things sort so well.

Bene. And so am I, being else by faith enforc'd
To call young Claudio to a reckoning for it.

Leon. Well, daughter, and you gentlewomen all,
Withdraw into a chamber by your selves,
And when I send for you come hither mask'd:
The Prince and Claudio promis'd by this hour
To visit me; you know your office, brother,
You must be father to your brother's daughter,
And give her to young Claudio. [*Exeunt Ladies.*]

Ant. Which I will do with confirm'd countenance.

Bene. Friar, I must intreat your pains, I think.

Friar. To do what, Signior?

Bene. To bind me or undo me, one of them:
Signior Leonato, truth it is, good Signior,
Your niece regards me with an eye of favour.

Leon. That eye my daughter lent her, 'tis most true.

Bene. And I do with an eye of love requite her.

Leon. The sight whereof I think you had from me,
From Claudio and the Prince; but what's your will?

Bene. Your answer, Sir, is enigmatical;

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Much

Enter

Claudio
Which

But for my will, my will is, your good will
May stand with ours, this day to be conjoin'd
I' th' state of honourable marriage,
In which, good Friar, I shall desire your help.

Leon. My heart is with your liking.

Friar. And my help.

S C E N E X.

Enter Don Pedro and Claudio with Attendants.

Pedro. Good morrow to this fair assembly.

Leon. Good morrow, Prince, good morrow, *Claudio*,
We here attend you; are you yet determin'd
To-day to marry with my brother's daughter?

Claud. I'll hold my mind, were she an *Ethiope*.

Leon. Call her forth, brother, here's the Friar ready.

[*Exit Ant.*

Pedro. Good morrow, *Benedick*; why, what's the
matter,

That you have such a *February* face,
So full of frost, of storm and cloudiness?

Claud. I think he thinks upon the savage bull:
Tush, fear not, man, we'll tip thy horns with gold,
And so all *Europe* shall rejoice at thee,
As once *Europa* did at lusty *Jove*,
When he would play the noble beast in love.

Bene. Bull *Jove*, Sir, had an amiable low,
And some such strange bull leapt your father's cow,
And got a calf in that same noble feat,
Much like to you, for you have just his bleat.

S C E N E XI.

*Enter Antonio with Hero, Beatrice, Margaret, and
Urfula, mask'd.*

Claud. For this I owe you; here come other reckonings.
Which is the Lady I must seize upon?

Leon.

Leon. This same is she, and I do give you her.

Claud. Why then she's mine; sweet, let me see your face.

Leon. No, that you shall not, 'till you take her hand
Before this Friar, and swear to marry her.

Claud. Give me your hand; before this holy Friar,
I am your husband if you like of me.

Hero. And when I liv'd, I was your other wife.

[*Unmasking.*

And when you lov'd, you were my other husband.

Claud. Another *Hero*?

Hero. Nothing certainer.

One *Hero* dy'd defil'd, but I do live;

And surely as I live I am a maid.

Pedro. The former *Hero*! *Hero* that is dead!

Leon. She dy'd, my Lord, but whiles her slander liv'd.

Friar. All this amazement can I qualifie.

When after that the holy rites are ended,

I'll tell 'you largely of fair *Hero*'s death:

Mean time let wonder seem familiar,

And to the chappel let us presently.

Bene. Soft and fair, Friar. Which is *Beatrice*?

Beat. I answer to that name; what is your will?

Bene. Do not you love me?

Beat. Why, no; no more than reason.

Bene. Why then your uncle and the Prince, and *Claudio*
Have been deceiv'd; for they did swear you did.

Beat. Do not you love me?

Bene. Troth, no; no more than reason.

Beat. Why then my cousin, *Margaret* and *Ursula*
Are much deceiv'd; for they did swear you did.

Bene. They swore you were almost sick for me.

Beat. They swore you were well-nigh dead for me.

Bene. 'Tis no matter; then you do not love me?

Beat. No truly, but in friendly recompence.

Leon. Come, cousin, I am sure you love the gentleman.

Claud. And I'll be sworn upon't that he loves her,

For

For here's a paper written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to *Beatrice*.

Hero. And here's another,
Writ in my cousin's hand, stol'n from her pocket,
Containing her affection unto *Benedick*.

Bene. A miracle! here's our own hands against our
hearts; come, I will have thee; but, by this light, I take
thee for pity.

Beat. I would 'now' deny you; but by this good day,
I yield upon great persuasion, and partly to save your life;
for as I was told, you were in a consumption.

Bene. Peace, I will stop your mouth. [Kisses her.]

Pedro. How dost thou, *Benedick*, the married man?

Bene. I'll tell thee what, Prince; a college of wit-
crackers cannot flout me out of my humour: dost thou
think I care for a satyr, or an epigram? no: if a man
will be beaten with brains, he shall wear nothing handsome
about him; in brief, since I do purpose to marry, I will
think nothing to any purpose that the world can say against
it; and therefore never flout at me, for what I have said
against it; for man is a giddy thing, and this is my con-
clusion; for thy part, *Claudio*, I did think to have beaten
thee, but in that thou art like to be my kinsman, live un-
bruis'd, and love my cousin.

Claud. I had well hoped thou wouldst have denied
Beatrice, that I might have cudgell'd thee out of thy
single life, to make thee a double dealer, which out of
question thou wilt be, if my cousin do not look exceeding
narrowly to thee.

Bene. Come, come, we are friends; let's have a dance
ere we are marry'd, that we may lighten our own hearts,
and our wives heels.

Leon. We'll have dancing afterwards.

Bene. First, o' my word; therefore play, musick. Prince,
thou art sad, get thee a wife, get thee a wife; there is no
staff more reverend than one tipt with horn.

Enter

Enter Messenger.

Mess. My Lord, your brother *John* is ta'en in flight,
And brought with armed men back to *Messina*.

Bene. Think not on him 'till to-morrow: I'll devise thee
brave punishments for him. Strike up, Pipers. [*Dance.*
[*Exeunt omnes.*

The End of the FIRST VOLUME.



